



CATHERINE II. EMPRESS of RUSSIA.

*From the Original Picture in the Collection of his Excellency Le Comte Woronzow,
Ambassador from the Empress of Russia.*

Published Sept. 1787 by John & Josiah Boydell N^o 90. Cheap-side London.

R. Catherine II. Empress of Russia

SET OF PRINTS

Engraved after the most capital Paintings

In the Collection of

HER IMPERIAL MAJESTY,

The Empress of Russia

Lately in the Possession of

THE EARL OF ORFORD

At Houghton in Norfolk;

With

Plans, Elevations, Sections, Chimney Pieces & Ceilings.

Vol. I



London

Published by John & Josiah Boydell, Jan. 1st

MDCCLXXXVIII.



P.P. Chaffard, Inv. & Sculp.

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TO
Her most Sacred Majesty
CATHERINE the SECOND
Empress of all the Russias
*Whose transcendent Wisdom, admirable Policy and parental Affection, extended
to every part of Her vast Dominions, have completed the immense Work begun by the*
Immortal Peter
As a just Tribute to this August Princess, the avowed Patroness of Genius, and
UNIVERSAL PROTECTRESS
OF
Art, Science and Literature
These Volumes
Are with the profoundest Respect and Gratitude Dedicated
By Her Imperial Majesty's
Most obedient and most devoted Servant
John Boydell

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A LIST OF PRINTS,

CONTAINED IN

VOLUME THE FIRST,

AFTER THE MOST NOTED

PICTURES

IN THE COLLECTION OF

The EMPRESS of all the RUSSIAS,

Lately the EARL of ORFORD's,
At HOUGHTON, in NORFOLK.

Translated into FRENCH by the CHEVALIER DE SAUSEUIL.

FRONTISPIECE.

A PORTRAIT of the EMPRESS of RUSSIA.

Painted by Rosselin, and engraved by Miss Caroline Watson.

THE TITLE.

A VIGNETTE of MINERVA and the NINE MUSES.

Designed by Cipriani, and engraved by Bartolozzi.

DEDICATION

To the EMPRESS of RUSSIA.

Twenty-eight PLANS, ELEVATIONS, PERSPECTIVE VIEWS,
CHIMNEY PIECES, CEILINGS, &c.,

Of Houghton, in Norfolk; where this Collection of Pictures were lately placed.

I.

The HAPPY PEASANTS.

Painted by Swanevelt. Engraved by James Maſon.—A fine landscape, with figures dancing.

II.

The HOLY FAMILY, with St. JOHN on a LAMB.

Painted by Williberts. Engraved in Mezzotinto by Valentine Green. Rubens has made a large picture, from which this is taken, now in the Palace Pitti at Florence: this is finely finished, and the colouring neater than Rubens.

III.

Sir THOMAS WHARTON.

A whole length. Painted by Sir Anthony Van-Dyke. Engraved in Mezzotinto by Valentine Green. Brother to Philip Lord Wharton, and Knight of the Bath. From the Wharton Collection.

IV.

HENRY DANVERS Earl of DANBY.

A fine whole length, in the Garter robes. Painted by Van-Dyke. Engraved in Mezzotinto by Valentine Green.

V.

The MARRIAGE of Saint CATHERINE.

Painted by Camillo Procaccino. Engraved in Mezzotinto by Valentine Green.

VI.

The Placing CHRIST in the SEPULCHRE.

Painted by Ludovico Carracci. Engraved in Mezzotinto by Valentine Green.

VII.

The JOCUNDA,

A Smith's wife, reckoned the handsomeſt woman of her time. Painted by Lionardo da Vinci. Engraved by J. B. Michel.—She was miſtreſs to Francis I. King of France. She would often ſit half naked, with muſic, for ſeveral hours together, to be drawn by him. This picture was Monſieur de Marville's. Mézeray calls her La Serrurière, and ſays, her huſband, being enraged at the King's taking her, caught, on purpoſe, a violent diſtemper, which he communicated through her to the King, who never recovered from it. The ſame ſtory is told of Lord Southesk, and King James II. when Duke of York.

The

CATALOGUE DES ESTAMPES,

GRAVÉES D'APRÈS LES PLUS PRÉCIEUX

TABLEAUX

QUI COMPOSENT AUJOURD'HUI

LE PREMIER VOLUME,

DE LA COLLECTION DE SA MAJESTÉ

L'IMPÉRATRICE de toutes les RUSSIES,

Et ci-devant Appartenante au COMTE d'ORFORD,
À HOUGHTON, en NORFOLK.

Traduit de l'original ANGLAIS par M. LE CHEVALIER DE SAUSEUIL.

FRONTISPICE.

PORTRAIT de l'IMPERATRICE de RUSSIE.

Peint par Rosselin, et gravé par M^{lle} Caroline Watson.

VIGNETTE DU TITRE.

MINERVE et les NEUF MUSES:

Dessin de Cipriani, gravé par Bartolozzi.

DÉDICACE

A l'IMPERATRICE de RUSSIE.

Vingt huit PLANS, ÉLEVATIONS, PERSPECTIVES, VUES,
CHEMINÉES, PLAFONS, &c.

Du Château d'Houghton en Norfolk, où cette Collection de Tableaux étoit autrefois placée.

I.

Les HEUREUX VILAGEOIS.

Peint par Swanevelt, gravé par Jacques Maſon.—Cette Estampe représente un beau Paysage avec des figures dansantes.

II.

La S^{TE} FAMILLE, avec Saint JEAN à-cheval sur un MOUTON.

Peint par Williberts, gravé en manière noire par Valentin Green. Rubens a traité ce sujet dans un grand tableau qui se trouve aujourd'hui à Florence dans le Palais Pitti, et dont celui-ci, qui est d'un beau fini, est tiré: on peut même ajouter que son coloris est plus net que celui de Rubens.

III.

Sir THOMAS WHARTON.

Portrait en-pied peint par Sir Antoine Van-Dyke. Gravé en manière noire par Valentin Green. C'est le frère de Philippe Lord Wharton, et Chevalier de l'ordre du Bain. Tiré de la Collection de Wharton.

IV.

HENRY DANVERS Comte de DANBY.

Beau portrait en-pied dans les habits de cérémonie de l'ordre de la Jarretière. Peint par Van-Dyke; gravé en manière noire par Valentin Green.

V.

Le MARIAGE de Sainte CATHERINE.

Peint par Camille Procaccino; gravé en manière noire par Valentin Green.

VI.

Descente de CHRIST dans le SÉPULCRE.

Peint par Louis Carache; gravé en manière noire par Valentin Green.

VII.

La JOCONDE,

Femme d'un Maréchal ferrant qui passoit pour la plus belle femme de son tems. Peint par Léonard da Vinci; gravé par J. B. Michel.—Elle étoit maitresse de François I, Roi de France. Elle se plaisoit à se tenir pendant plusieurs heures de suite nue jusqu'à la moitié du corps, avec de la musique devant elle, afin de se faire peindre dans cet état par Vinci. Ce tableau a appartenu à M. de Marville. Mézeray l'appelle la Serrurière, et dit que son mari, enragé de ce que le Roi l'avoit prise, attrapa exprès une maladie violente qu'il communiqua au Roi par son moien, et dont celui-ci ne revint point. On rapporte la même histoire de Lord Southesk et de Jacques II, lorsqu'il n'étoit encore que Duc d'York.

L'ENFANT

VIII.

The PRODIGAL SON.

Painted by Salvator Rosa. Engraved by J. B. Michel. As the size of this print is too small for such a capital picture, we have introduced another of a larger size, N^o. 32, Vol. II.

IX.

A SEA PORT.

Painted by Claude le Lorrain. Engraved by P. C. Canot.—This is a bright sun playing on the water, and the whole shine of the picture is in his very best manner.—It belonged to Monsieur de Marville.

X.

EUROPA.

Painted by Paul Brill. Engraved by John Browne. A fine landscape; the figures are painted by Dominichino.

XI.

AFRICA.

Painted by Paul Brill. Companion to the above. Engraved by John Browne.

XII.

A FRUIT MARKET.

A most capital picture. Painted by Snyders; the figures by Long John, a disciple of Rubens. Finely engraved in aqua fortis and mezzotinto by Richard Earlom.

XIII.

An HERB MARKET.

Companion to the above, and to N^{os}. 49 and 50, Vol. II. Painted by Snyders and Long John, and engraved by R. Earlom.

XIV.

HOUNDS and MAGPYE.

Painted by Wootton. Engraved by William Byrne.—Portraits of favourite hounds, and a magpye which generally attended them at the chase.

XV.

JOSEPH CARRERAS, A SPANISH POET.

Painted by Sir Godfrey Kneller. Engraved in mezzotinto by Valentine Green.—He was chaplain to Catherine of Braganza, Queen to King Charles II.

XVI.

INIGO JONES.

Painted by Van-Dyke. Engraved in mezzotinto by Valentine Green.—A celebrated English Architect, born in 1572, and died October 24, 1672. See his life in the Biographical Dictionary.

XVII.

VENUS at the BATH, surrounded by CUPIDS.

Painted by Andrea Sacchi. Engraved by James Mafon.

XVIII.

NYMPH and SHEPHERD.

Painted by Carlo Cignani. Engraved by J. B. Michel.

XIX.

The SPORTSMAN.

Painted by Gaspar Poussin. Engraved by John Browne.

XX.

The FISHERMAN.

Companion to the above. Engraved by James Mafon.—The landscapes are very fine, and were in the Collection of the Marquis di Mari. Mr. Edwin, of whom they were purchased, had two more. Frederic Prince of Wales bought the fine one of Jonah in the Storm, the only sea piece, I believe, of that hand, now in the Collection of His Majesty. (Finely engraved by Vivares. Vol. IV. Page 56, N^o. 59.)

XXI.

The LARDER.

Painted by Martin de Vos. Engraved by Richard Earlom. This painter was Snyders' master, and in this picture has excelled any thing done by his scholar: is as large as nature; there is a greyhound snarling at a cat, in a most masterly manner.

XXII.

TENIERS' KITCHEN.

Painted by Teniers. Engraved by J. B. Michel. This picture is in his very best manner. There are several figures; in particular, his own, in a hawking habit, with spaniels; and, in the middle, an old blind fisherman, finely painted.

XXXIII.

The WAGGONER.

Painted by Rubens. Engraved by John Browne. A fine moonlight landscape, with a cart overturning. It was Lord Cadogan's.

VIII.

L'ENFANT PRODIGE.

Peint par Salvator Rosa; gravé par J. B. Michel. Comme la grandeur de cette Estampe est trop petite pour un tableau de cette importance, nous en avons introduit une autre plus grande au N^o. 32, du Vol. II.

IX.

PORT de MER.

Peint par Claude Lorrain; gravé par P. C. Canot.—On y voit un beau Soleil qui se joue sur l'eau; tout le brillant de ce tableau est dans le meilleur genre de son auteur.—Il a appartenu à Monsieur de Marville.

X.

L'EUROPE.

Peint par Paul Brill; gravé par Jean Browne. Superbe Paysage dont les figures sont peintes par Dominichino.

XI.

L'AFRIQUE.

Peint par Paul Brill. Pendant du précédent; gravé par Jean Browne.

XII.

Le MARCHÉ au FRUIT.

Tableau du premier ordre; peint par Snyders, et les figures par Long John, Elève de Rubens. Supérieurement gravé à l'eau forte et en manière noire par Richard Earlom.

XIII.

Le MARCHÉ aux HERBES.

Pendant du précédent et de ceux qui se trouvent sous les N^{os}. 49 et 50 dans le 2d Vol. Peint par Snyders et Long John, et gravé par R. Earlom.

XIV.

Les CHIENS de CHASSE et la PIE.

Peint par Wootton; gravé par Guillaume Byrne.—Ce sont les portraits de certains Chiens de Chasse favoris et d'une Pie qui les suivoit ordinairement à la chasse.

XV.

JOSEPH CARRERAS, Poète Espagnol.

Peint par Sir Godfrey Kneller; gravé en manière noire par Valentin Green.—Il étoit Chapelain de Braganza femme du Roi Charles II.

XVI.

INIGO JONES.

Peint par Van-Dyke; gravé en manière noire par Valentin Green.—Célèbre Architecte Anglois né en 1572, mort le 24 Octobre, 1672. Voyez sa vie dans le Dictionnaire Biographique.

XVII.

VÉNUS au BAIN, avec des AMOURS.

Peint par Andrée Sacchi; gravé par Jacques Mason.

XVIII.

Une NYMPHE et un BERGER.

Peint par Carlo Cignani; gravé par J. B. Michel.

XIX.

Le CHASSEUR.

Peint par Gaspard Poussin; gravé par Jean Browne.

XX.

Le PÊCHEUR.

Pendant du précédent; gravé par Jacques Mason.—Ces deux Paysages sont très-beaux et ont fait partie de la Collection du Marquis de Mari. M. Edwin, des mains duquel ils furent achetés, en avoit deux autres. Frédéric Prince de Gales acheta celui de Jonas au milieu de la tempête, qui est un superbe morceau, et, je crois, la seule pièce de marine qu'on connoisse de cet auteur. Il fait aujourd'hui partie de la Collection de Sa Majesté. (Il y en a une belle gravure de Vivarès, p. 56, Vol. IV. N^o. 59.)

XXI.

La PANETERIE.

Peint par Martin de Vos; gravé par Richard Earlom. Ce Peintre fut le maître de Snyders, et a surpassé dans ce tableau tout ce qu'a jamais fait son Elève. Il est de grandeur naturelle; il y a un levrier qui gronde et montre les dents à un chat d'une manière qui caractérise la main de maître.

XXII.

La CUISINE de TENIERS.

Peint par Téniers; gravé par J. B. Michel. Ce tableau est traité dans sa meilleure manière. Il y a plusieurs figures, entr'autres la sienne propre en habit de chasse avec des épagneuls; et, au milieu, un vieux Pêcheur aveugle. Bien peint.

XXIII.

Le VOITURIER.

Peint par Rubens; gravé par Jean Browne. Beau Paysage à clair-de-lune avec un chariot renversé. Il a appartenu à Lord Cadogan.

L'ADORA-

XXIV.

The ADORATION of the SHEPHERDS.

Painted by Murillio. Engraved in mezzotinto by Valentine Green.---All the light appears to come from the Infant Jesus. The expression of the Virgin, of Joseph, and the Shepherds, are stronger marked than in most pictures of this subject.

XXV.

The ASSUMPTION of the VIRGIN.

Companion to the above.---A beautiful figure, supported by boy-angels, in a very bright manner.

XXVI.

An OLD LADY Reading.

Painted by Boll. Engraved by Richard Earlom.---An extremely fine portrait, bought at the Duke of Portland's sale when he went Governor to Jamaica.

XXVII.

ABRAHAM, SARAH, and HAGAR.

Painted by Pietro da Cortona. Engraved by J. B. Michel.---The Great Duke has a small sketch of this, but reversed, and with the Sarah and other figures at a distance.

XXVIII.

The GOATHERD.

Painted by Rofa di Tivoli. Engraved by P. C. Canot.

XXIX.

The SHEPHERD.

Companion to the above.---Two of the finest and most agreeable Pictures by that Master.

XXX.

DOBSON's FATHER.

Painted by Dobson. Engraved in mezzotinto by Valentine Green.

XXXI.

Pope INNOCENT the TENTH.

Painted by Velasco. Engraved in mezzotinto by Valentine Green.---Velasco was sent by the King of Spain to draw this Pope's picture. When the Pope sent his Chamberlain to pay him, he would not receive the money, saying, the King, his master, always paid him with his own hand. The Pope humoured him. This Pope was of the Pamphili family, was reckoned the ugliest man of his time, and was raised to the Papacy by the intrigues of his sister-in-law, Donna Olimpia, a most beautiful woman, and his mistress.

XXXII.

The HOLY FAMILY.

Painted by Matteo Ponzone. Engraved in mezzotinto by Valentine Green.---A most uncommon hand, and a very fine Picture. It belonged to Count Plattenberg, the Emperor's Minister at Rome, who had carried all his pictures thither, and died there. They were sent to Amsterdam to be sold, where Mr. Trevor bought them for Sir Robert Walpole. Lord Burlington has a head by the same Master, who was a Venetian. There are no others in England of the hand.

XXXIII.

The MARCHIONESS of WHARTON.

Painted by Sir Peter Lilly. Engraved in mezzotinto by Richard Earlom.---A daughter of Sir Henry Lee. She was married to Mr. Wharton, afterwards created a Marquis, and was herself a celebrated Poetess. Waller has addressed a copy of verses to her, on the death of Lord Rochester, whose great friend and relation she was. This Picture came out of the Wharton Collection.

XXXIV.

REMBRANDT's WIFE.

Painted by Rembrandt. Engraved in mezzotinto by Richard Earlom.---One of the most capital Pictures by this Master.

XXXV.

MENDICANTS.

Painted by Bourgonne, in the manner of Salvator Rosa. Engraved by James Peake.

XXXVI.

BANDITTI, with SOLDIERS.

Companion to the above.

XXXVII.

DOGS and STILL LIFE.

Painted by Jervaise. Engraved by P. C. Canot.

XXXVIII.

COMPANION to the above.

FRANCIS

XXIV.

ADORATION des BERGERS.

Peint par Murillio; gravé en manière noire par Valentin Green.---Toute la lumière semble venir de l'Enfant Jesus. L'expression de la Vierge, de Joseph, et des Bergers est la plus fortement rendue de tous les Tableaux qu'on connoisse sur ce sujet.

XXV.

ASSOMPTION de la VIERGE.

Pendant du précédent.---Belle figure supportée par de petits Anges d'une manière tout-à-fait brillante.

XXVI.

VIEILLE LISEUSE.

Peint par Boll; gravé par Richard Earlom.---Infiniment beau portrait, acheté à la vente du Duc de Portland, lors de son départ en qualité de Gouverneur de la Jamaïque.

XXVII.

ABRAHAM, SARA, et AGAR.

Peint par Pierre de Cortone; gravé par J. B. Michel.---Le Grand Duke en possède une petite esquisse retournée de l'autre sens, et dont la Sara et les autres figures sont éloignées.

XXVIII.

Le CHEVRIER.

Peint par Rofe de Tivoli; gravé par P. C. Canot.

XXIX.

Le BERGER.

Pendant du précédent.---Deux des plus beaux et des plus agréables Tableaux de ce Maître.

XXX.

Le PÈRE de DOBSON.

Peint par Dobson; gravé en manière noire par Valentin Green.

XXXI.

Le Pape INNOCENT X.

Peint par Velasco; gravé en manière noire par Valentin Green.---Velasco fut envoyé exprès à Rome par le Roi d'Espagne pour faire le portrait de ce Pape. Lorsque celui-ci lui envoya son Chambellan pour le paier, il refusa l'argent disant que le Roi son maître ne le paierait jamais que de ses propres mains. Le Pape se prêta à cette petite gloriole. Ce Pape étoit de la Famille des Pamphile, et passoit pour le personnage le plus laid de son tems. Il étoit parvenu à la Papauté par les intrigues de sa belle-sœur Dona Olimpie, femme de la plus grande beauté et sa maîtresse.

XXXII.

La SAINTE FAMILLE.

Peint par Mathieu Ponzone; gravé en manière noire par Valentin Green.---Pin-
ceau des plus extraordinaires. Ce Tableau, qui est d'une rare beauté, a appartenu autrefois au Comte de Plattenberg, Ministre de l'Empereur à la cour de Rome, et qui y avoit emporté avec lui tous ses tableaux. Y étant venu à mourir, on les envoya tous à Amsterdam pour y être vendus; et c'est là que M. Trevor acheta celui-ci pour Sir Robert Walpole. Lord Burlington possède une tête de ce même Maître qui étoit Vénitien. C'est tout ce qu'il y a de lui en Angleterre.

XXXIII.

La MARQUISE de WHARTON.

Peint par Sir Pierre Lilly; gravé en manière noire par Richard Earlom.---Elle étoit fille de Sir Henry Lee, et épousa M. Wharton, depuis crée Marquis. Elle étoit une célèbre Poète de son tems. Waller lui adressa une pièce de vers sur la mort du Lord de Rochester dont elle étoit parente et grande amie. Ce Tableau vient de la Collection de Wharton.

XXXIV.

La FEMME de REMBRANDT.

Peint par Rembrandt; gravé en manière noire par Richard Earlom.---Un des plus beaux morceaux que nous ayons de ce grand Maître.

XXXV.

TOUPE de MENDIANTS.

Peint par Bourgonne, dans le genre de Salvator Rosa; gravé par Jacques Peake.

XXXVI.

TOUPE de BANDITS, avec des SOLDATS.

Pendant du précédent.

XXXVII.

CHIENS et GIBIER MORT.

Peint par Jervaise; gravé par P. C. Canot.

XXXVIII.

Le MÊME SUJET, un peu varié: Pendant du précédent.

FRANCOIS

XXXIX.

FRANCIS HALLS, Sir Godfrey Kneller's Master.
Painted by himself. Engraved by J. B. Michel.

XL.

A CAPTAIN of BANDITTI.
Painted by Salvator Rosa. Engraved by J. B. Michel.

XLI.

A FRUIT PIECE.
Painted by Michael-Angelo Campidoglio. From Mr. Scawen's Collection.
Engraved in mezzotinto by Richard Earlom. Companion to N^o. 45, Vol. II.

XLII.

A HORSE's HEAD.
A fine Sketch by Van-Dyke. Engraved in mezzotinto by Richard Earlom.

XLIII.

A GREYHOUND's HEAD.
Painted by Old Wyck, Wootton's master. Engraved in mezzotinto by Richard Earlom. Companion to the above.

XLIV.

The HOLY FAMILY.
Painted by Nicholo Beretoni, Carlo Maratti's best scholar. Engraved by J. K. Sherwin. — This Picture is equal to any of his master's. The grace and sweetness of the Virgin, and the beauty and drawing of the young Jesus, are incomparable.

XLV.

The FLIGHT into EGYPT.
Painted by Morello, in the manner of Van-Dyke. Engraved in mezzotinto by J. Spillsbury.

XLVI.

CHRIST on the CROSS.
Companion to the above.

XLVII.

Sir THOMAS CHALONER.
Painted by Van-Dyke. Engraved in mezzotinto by Richard Earlom. An admirable portrait. — Sir Thomas was Governor to Henry Prince of Wales, and, in 1610, appointed his Lord Chamberlain. He died in 1615, and was buried at Chiswick.

XLVIII.

King CHARLES the FIRST.
A whole length, in armour. Painted by Van-Dyke. Engraved in mezzotinto by Josiah Boydell. — By mistake, both the gauntlets are drawn for the right hand. When this Picture was in the Wharton Collection, old Jacob Tonson, who had remarkably ugly legs, was finding fault with the two gauntlets; Lady Wharton said, "Mr. Tonson, why might not one man have two right hands, as well as another two left legs?"

XLIX.

A LADY of QUALITY seated in a CHAIR.
Painted by Sir Peter-Paul Rubens. Engraved in mezzotinto by James Watson. Bought at Mr. Scawen's sale.

L.

Lord Chief Baron WANDESFORD, Head of the Castlecomer Family.
Painted by Van-Dyke. Engraved in mezzotinto by James Watson.

LI. AND LII.

Two LANDSCAPES.
Painted by Gaspar Pouffin. Engraved by James Mafon.

LIII.

BOORS playing at CARDS.
Painted by David Teniers. Engraved by J. B. Michel.

LIV.

BOORS drinking.
Companion to the above. Painted by Adrian Ostade. Engraved by J. B. Michel.

LV.

DEMOCRITUS and PROTAGORAS.
Painted by Salvator Rosa. Engraved in mezzotinto by William Pether. — It has been conjectured that this Picture was intended to represent the well-known fable of the Old Man and his Sons; but, upon a more narrow inspection, it appears more probable that the story is taken from A. Gellius, where he relates that Democritus, the eminent philosopher of Abdera, when he saw Protagoras, a young porter, carrying a round parcel of sticks tied together with a short cord, and observed that it was skilfully and geometrically done, he asked him who put that wood together? and he answering that it was himself,

XXXIX.

FRANÇOIS HALLS, Maître de Sir Godfrey Kneller.
Peint par lui-même; gravé par J. B. Michel.

XL.

CAPITAINE de BANDITS.
Peint par Salvator Rosa; gravé J. B. Michel.

XLI.

TABLEAU de FRUITS.
Peint par Michel-Angelo Campidoglio. Tiré de la Collection de M. Scawen.
Gravé en manière noire par Richard Earlom. Pendant du N^o. 45, Vol. II.

XLII.

TÊTE de CHEVAL.
Belle Esquisse de Van-Dyke; gravée en manière noire par Richard Earlom.

XLIII.

TÊTE de LEVRIER.
Peint par le Vieux Wick, maître de Wootton; gravé en manière noire par Richard Earlom. Pendant du précédent.

XLIV.

La SAINTE FAMILLE.
Peint par Nicholo Beretoni, le meilleur Elève de Carlo Maratti; gravé par J. K. Sherwin. — Ce Tableau ne le cède en rien à aucun de ceux de son maître. La grace et la douceur de la Vierge, ainsi que la beauté et le dessin du petit Jesus sont incomparables.

XLV.

La FUITE en EGYPTÉ.
Peint par Morello, en imitation de la touche de Van-Dyke; gravé en manière noire par J. Spillsbury.

XLVI.

JESUS-CHRIST en CROIX.
Pendant du précédent.

XLVII.

Sir THOMAS CHALONER.
Peint par Van-Dyke; gravé en manière noire par Richard Earlom. Portrait admirable. — Sir Thomas étoit Gouverneur de Henry Prince de Galles, et, en 1610, fut nommé à la place de son Lord-Chambellan. Il mourut en 1615 et fut enterré à Chiswick.

XLVIII.

Le Roi CHARLES I.
En pied et armé de pied-en-cap. Peint par Van-Dyke; gravé en manière noire par Josias Boydell. — Par inadvertance dans le Peintre les gantelets se trouvent être tous les deux pour la main droite; or, lorsque ce Tableau faisoit encore partie de la Collection de Wharton, le vieux Jacob Tonson, qui étoit remarquable par la laideur de ses jambes, s'amusant un jour à critiquer les deux gantelets en présence de Lady Wharton, celle-ci lui répliqua, "Eh! mais, "M. Tonson, pourquoi ne seroit-il pas aussi bien permis à un homme d'avoir "deux mains droites, comme à un autre d'avoir deux jambes gauches?"

XLIX.

FEMME de QUALITÉ, assise dans son FAUTEUIL.
Peint par Sir Pierre-Paul Rubens; gravé en manière noire par Jacques Watson. Achetté à la vente de M. Scawen.

L.

Le Lord Chef Baron WANDESFORD, Chef de la Maison de Castlecomer.
Peint par Van-Dyke; gravé en manière noire par Jacques Watson.

LI. ET LII.

Deux PAYISAGES.
Peints par Gaspard Poussin; gravés par Jacques Mason.

LIII.

RUSTRES occupés à jouer aux CARTES.
Peint par Daniel Téniers; gravé par J. B. Michel.

LIV.

RUSTRES occupés à boire.
Pendant du précédent. Peint par Adrien Ostade; gravé par J. B. Michel.

LV.

DÉMOCRITE et PROTAGORE.
Peint par Salvator Rosa; gravé en manière noire par Guillaume Pether. — On a prétendu que ce Tableau avoit d'abord été destiné à représenter la fable bien connue du Vieillard et de ses deux Fils: mais, en l'examinant plus particulièrement, il semble beaucoup plus probable que l'histoire est tirée de cet endroit d'Aulu-Gelle où il rapporte que Démocrite, le célèbre philosophe d'Abdera, rencontrant un jour un jeune portefaix nommé Protagoras chargé d'un paquet de bâtons liés en rond avec une corde courte, et remarquant qu'ils étoient ingénieusement et géométriquement arrangés ensemble, lui demanda

himself, the philosopher desired Protagoras to untie it, and put it together again; which when he had performed with the same art, he said to him, "My young man, since you have the ingenuity to do your business well, there are greater and better things you may do with me." This may be supposed the moment of the picture. It is added, that Protagoras made so great a proficiency under the tuition of Democritus, as to acquire, during forty years, the space of time which he lived afterwards, great wealth and fame by means of his lectures. However, he was less famous for his love of truth than for his acuteness in disputation; and it is related, (not much to his honour) that he boasted he could teach his pupils to make the worse cause appear the better. If so, is it not a query whether he would not have been a more useful member of society by carrying faggots all his life?

LVI.

A HUNTING PIECE.

Painted by Wootton. Engraved by Lerpiniere. — Sir Robert Walpole is in green; Colonel Charles Churchill in the middle, and Mr. Thomas Turner on one side.

LVII.

MARY MAGDALEN washing CHRIST'S FEET.

Painted by Sir Peter-Paul Rubens. Engraved in mezzotinto by Richard Earlom. — A capital picture, finished in the highest manner, and finely preserved. There are fourteen figures as large as life. The Magdalen is particularly well coloured. It was Monsieur de Marville's.

LVIII.

TITIAN'S SON and NURSE.

Painted by Titian. Engraved in mezzotinto by John Murphy. — An old woman giving a boy cherries.

LIX.

A FLOWER PIECE.

Painted by Van Huysum. Engraved in mezzotinto by Richard Earlom.

LX.

A FRUIT PIECE.

Companion to the above. — The above two pictures are most highly finished. The Painter's brother lived with Lord Orford, and painted most of the pictures in the attic story.

N. B. The two prints from these pictures are particularly admired by all lovers of the arts, and allowed to surpass, in point of execution, every print before engraved in this manner.

END OF THE FIRST VOLUME.

ERRATA.

P. 2, N^o. XXXIII. read XXIII.
P. 3, N^o. XXIV. l. 1, Murillio, read Morellio.
XXXII. l. 5, them, read this.

demanda qui les avoit ainsi arrangés ensemble? Celui-ci lui ayant répondu que c'étoit lui-même, le philosophe pria Protagoras de les délier et de les relier de la même manière; et, dès qu'il l'eut exécuté avec la même adresse, il lui dit; "Mon ami, puisque vous avez l'esprit de faire si bien votre besogne, vous êtes fait pour vous occuper avec moi de plus grands et de meilleurs objets." Et c'est-là le moment qu'on peut regarder comme celui du tableau. On ajoute que Protagoras fit de si grands progrès sous Démocrite qu'il acquit, pendant l'espace de quarante ans qu'il vécut ensuite, beaucoup de richesses et de réputation par le moyen de ses leçons. Après tout, le fait est qu'il étoit moins redevable de sa réputation à son amour pour la vérité qu'à sa subtilité dans la controverse: et, (ce qui n'est pas à sa plus grande gloire) on rapporte même de lui qu'il se vantoit d'être en état d'enseigner à ses Elèves le moyen de colorer si bien la plus mauvaise cause qu'elle eût l'air d'être la meilleure. Si le fait est vrai, n'avons-nous pas lieu de douter aujourd'hui s'il n'auroit pas été plus utile à la société en restant toute sa vie porteur de fagots?

LVI.

CHASSE.

Peint par Wootton; gravé par Lerpiniere. — Sir Robert Walpole y est en verd; le Colonel Charles Churchill occupe le milieu, et M. Thomas Turner sur le côté.

LVII.

MARIE MAGDELENE lavant les PIEDS de N. S.

Peint par Sir Pierre-Paul Rubens; gravé en manière noire par Richard Earlom. — Tableau du premier ordre et du plus haut fini, parfaitement conservé. Il contient quatorze figures aussi grandes que nature. La Magdelène surtout est particulièrement bien colorée. Il a appartenu à M. de Marville.

LVIII.

Le FILS de TITIEN et sa NOURICE.

Peint par Titien; gravé en manière noire par Jean Murphy. — Vieille femme donnant des cerises à un petit garçon.

LIX.

TABLEAU de FLEURS.

Peint par Van Huysum; gravé en manière noire par Richard Earlom.

LX.

TABLEAU de FRUITS.

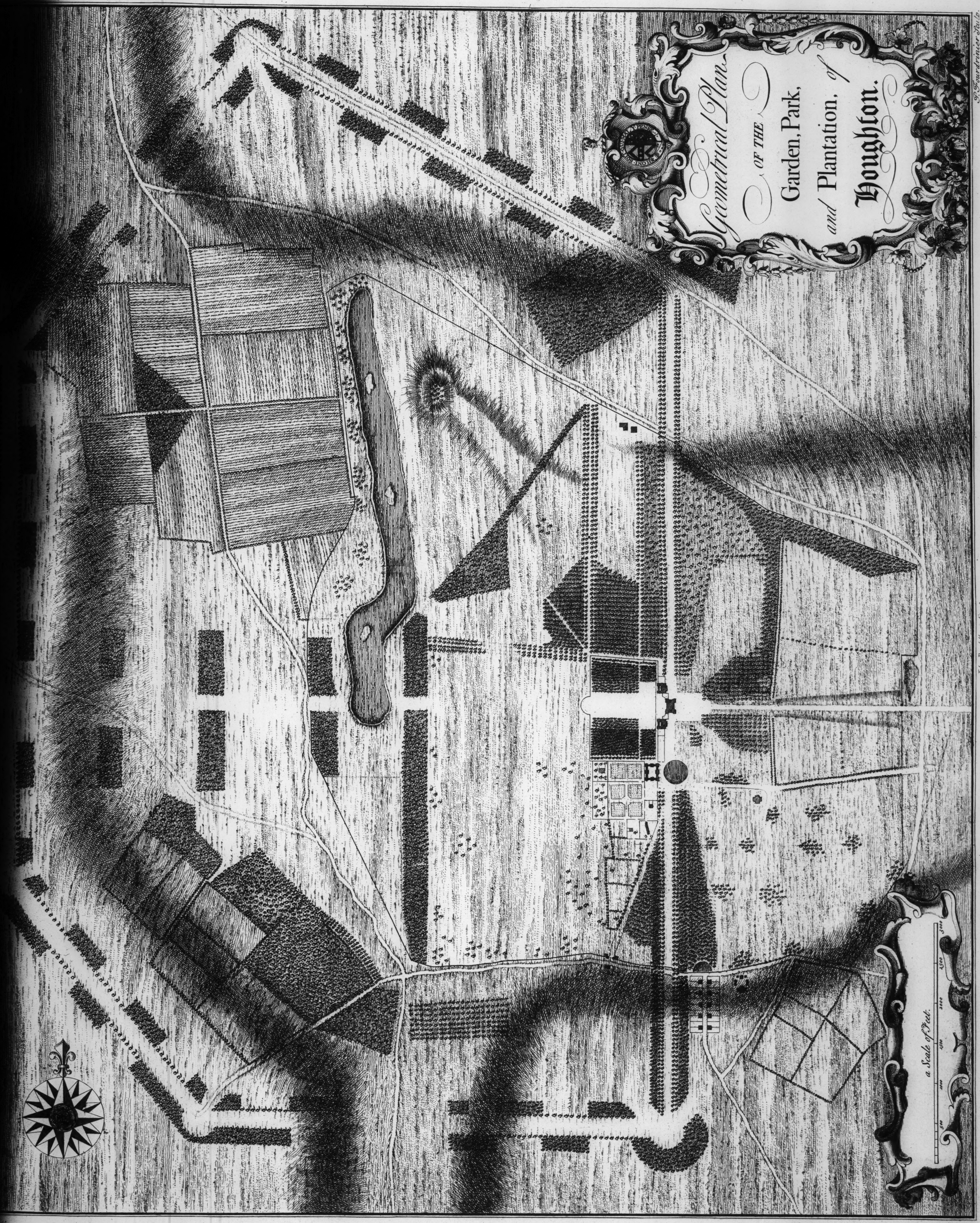
Pendant du précédent. — Les deux Tableaux ci-dessus sont du plus haut fini. Le frère de ce Peintre a demeuré chez Lord Orford, et a peint la plupart des tableaux qui ornent les appartements du second étage.

N. B. Les deux gravures qui ont été faites d'après ces tableaux excitent particulièrement l'admiration de tous les amateurs des arts, et passent pour exceller, en fait d'exécution, tout ce qui a jamais été gravé au paravant dans ce genre.

FIN DU PREMIER VOLUME.

FAUTES à CORRIGER.

P. 3, N^o. XXIV. l. 1, Murillio, lisez Morellio.
XXXV. } TOUPE, lisez TROUPE.
XXXVI. }
P. 4, N^o. XL. gravé J. B. lisez gravé par J. B.
XLVIII. l. 4, levieux, lisez le vieux.

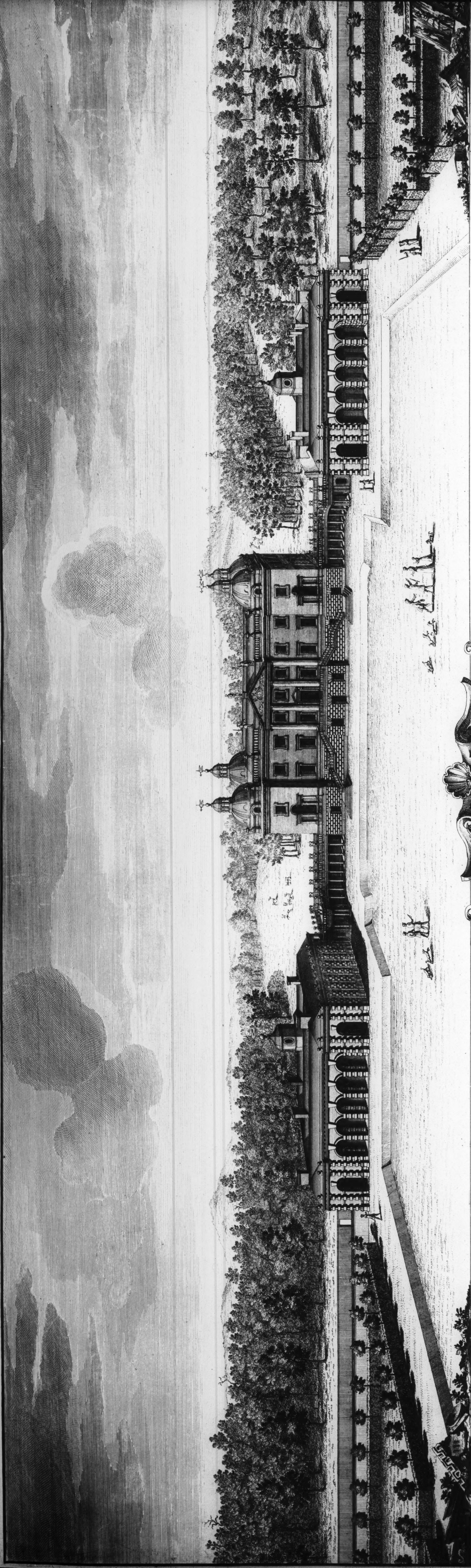


Geometrical Plan
OF THE
Garden, Park,
and Plantation, of
Houghton.

a Scale of Feet

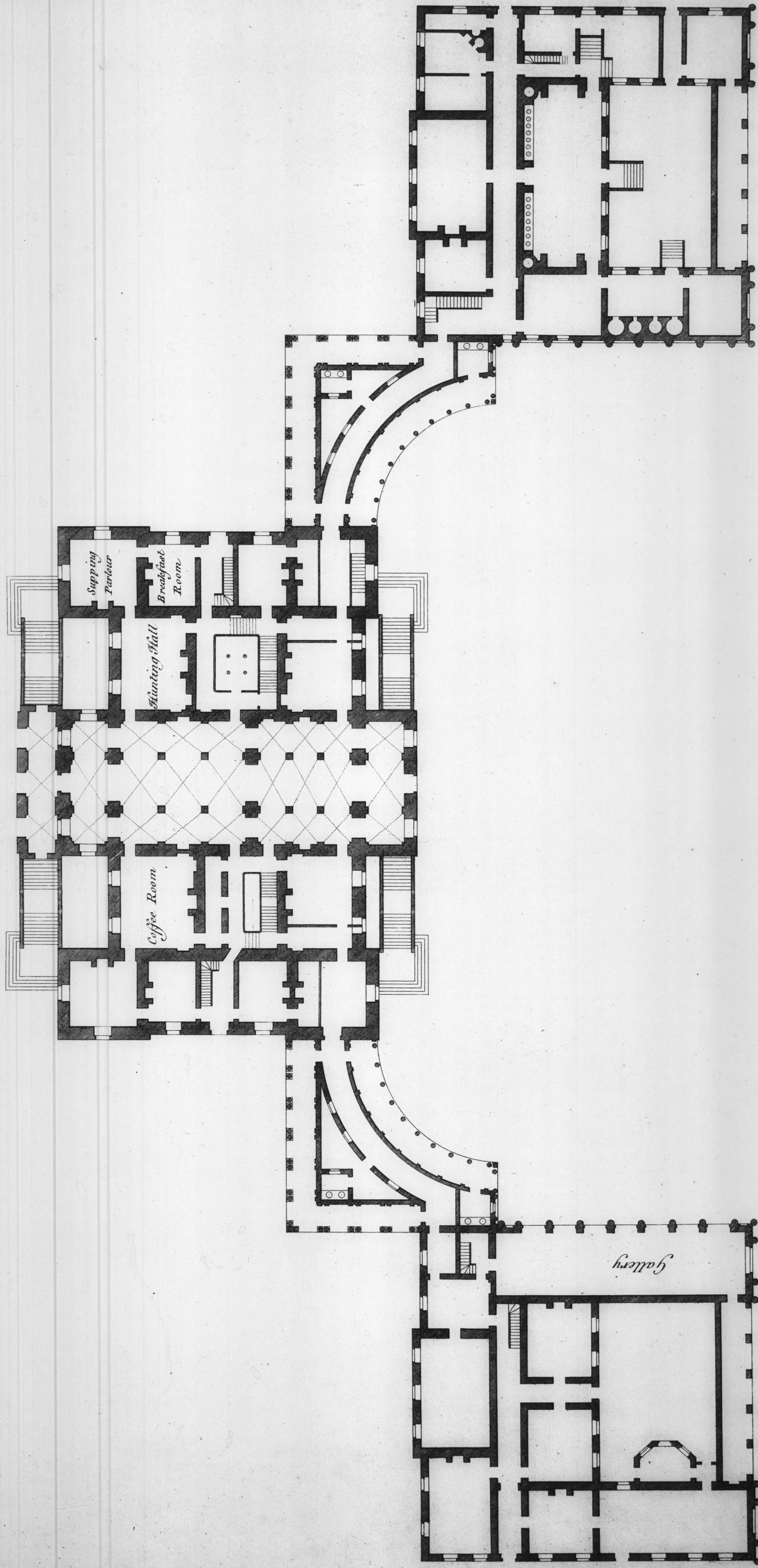
J. Gaudinier del.

John Boydell sculp.

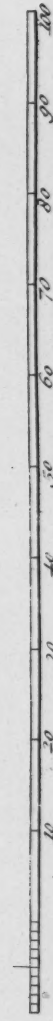


West Front of
HOUGHTON in NORFOLK.





Ground Plan.

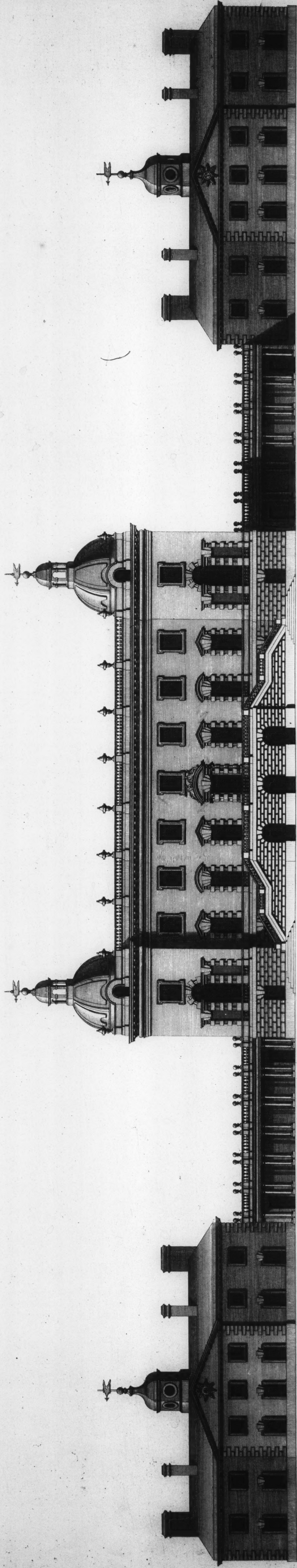


1 Inch = 10 Feet.

Architect's Office, No. 1, New York.

W. H. H. & Co.

W. H. H. & Co.

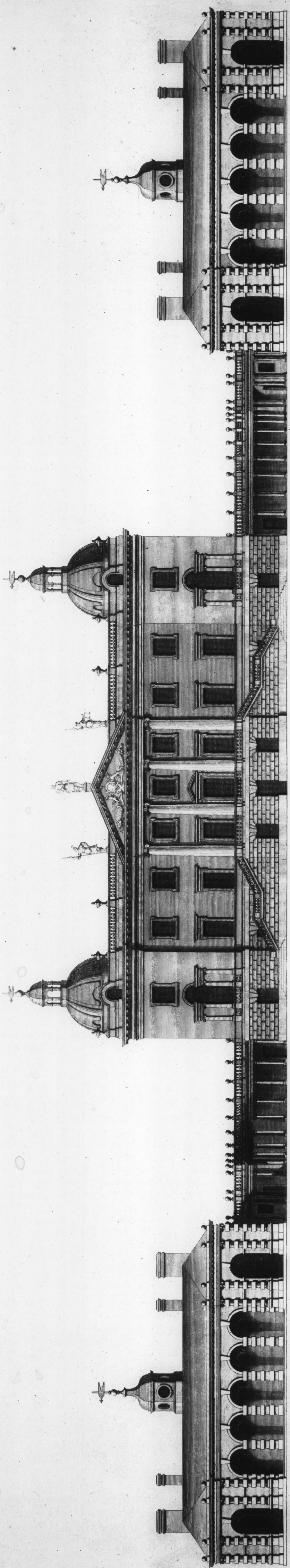


East Front.

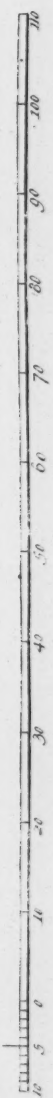
J. W. P. Delin.

Edin. Ryall sculp. 1844.

J. W. P. Delin.



West Front.





0 10 20 30 40

Section of the East Front.

L. Nairn Delin.

Wm. Agnew & Sons 1794.

W. Agnew & Sons.

W. Agnew & Sons.



Section of the West Front.

J. M. D. 1840.

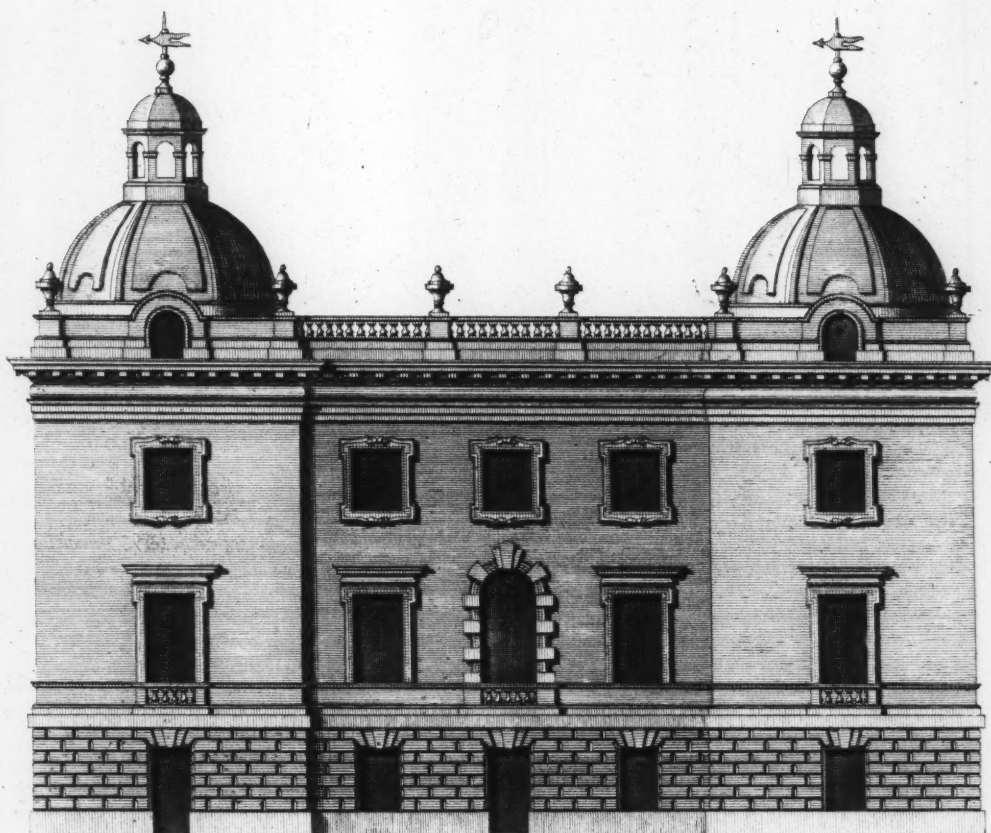
John Ryall assisted 1840.

J. Ryall Arch.

St. Augustine's Church



Section of the Hall & Salone.



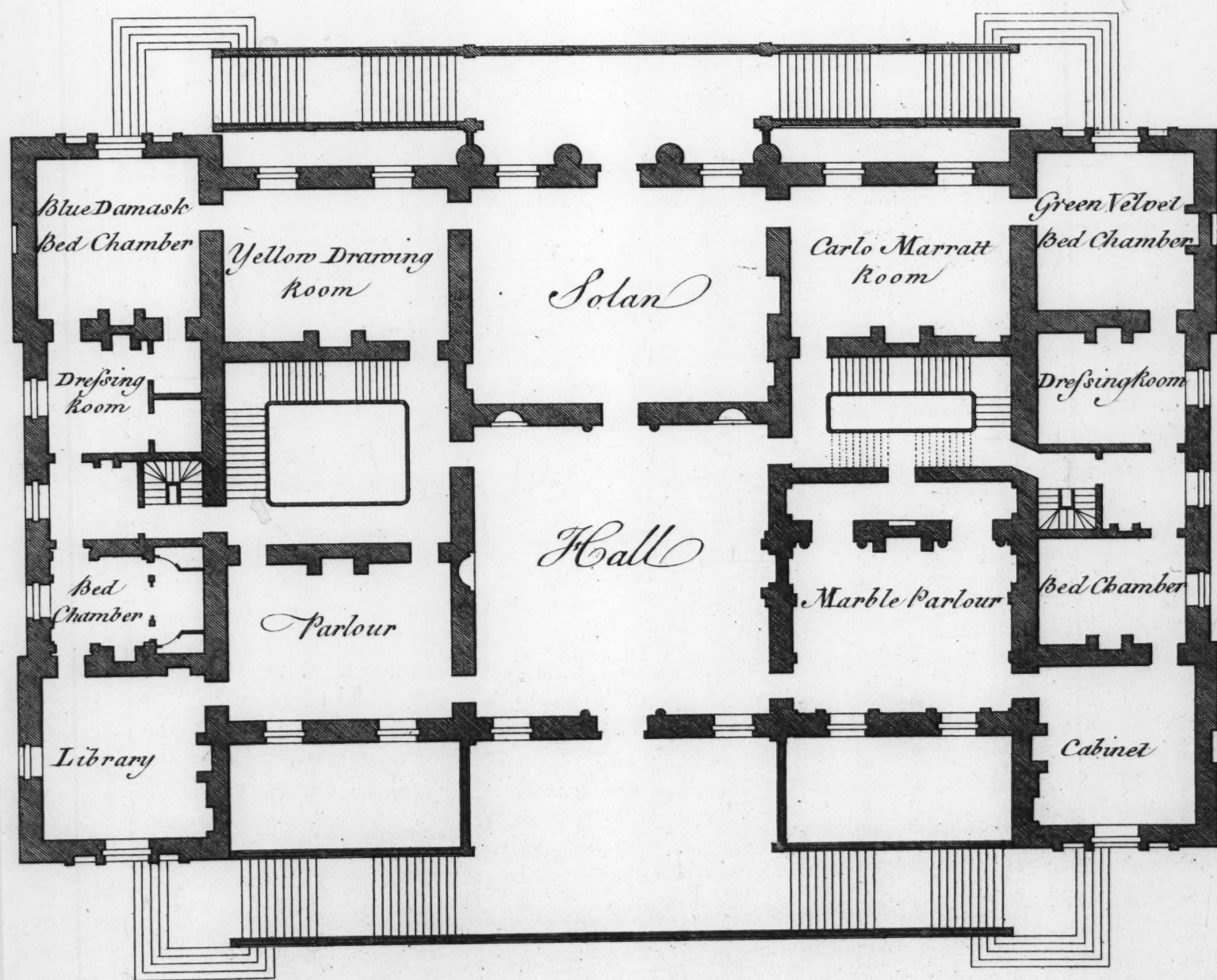
End Front.

J. Ripley Arch.

J. Ware Delin.

P. Fourdrinier Sculp.

John Bayntell executed 1784.



Plan of the Principal floor

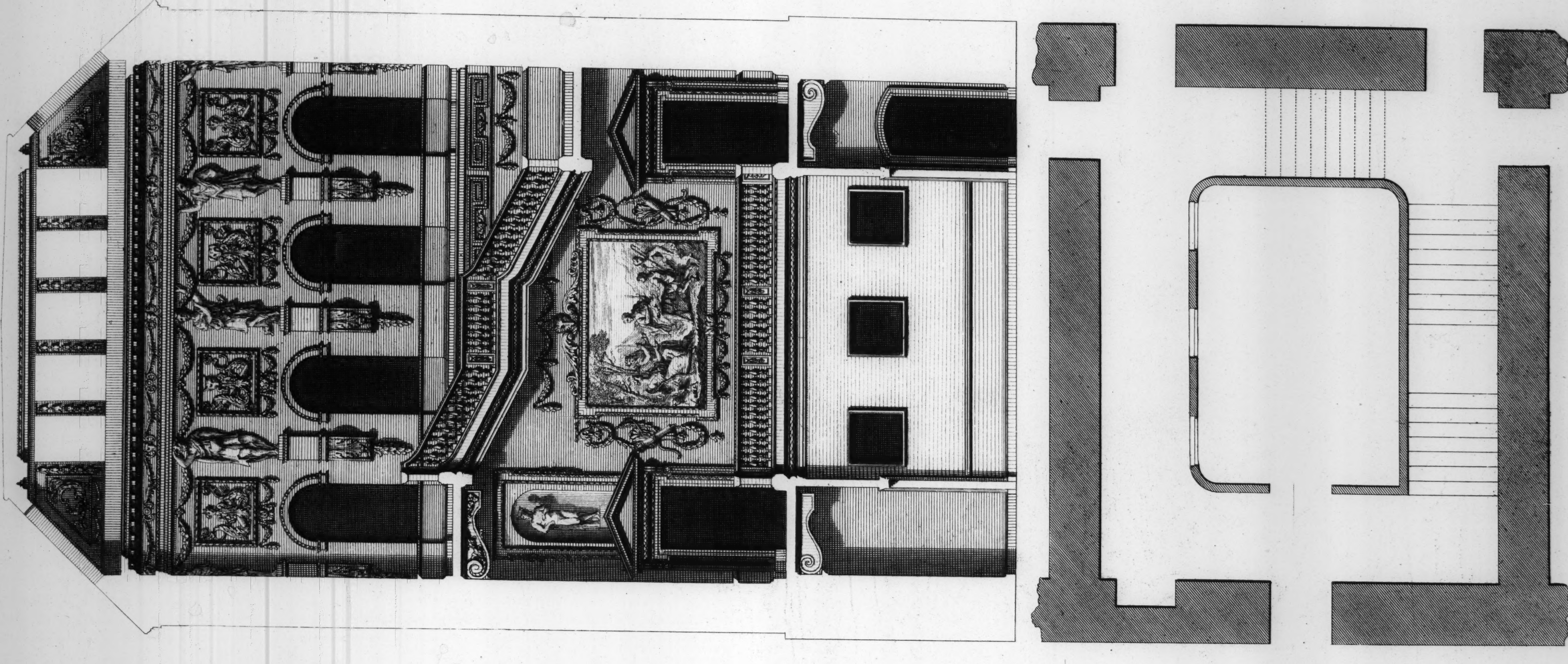
J. Ripley Arch.

J. Ware Delin.

P. Fourdrinier Sculp.

John Bayntell executed 1784.

East side of Stair Case.

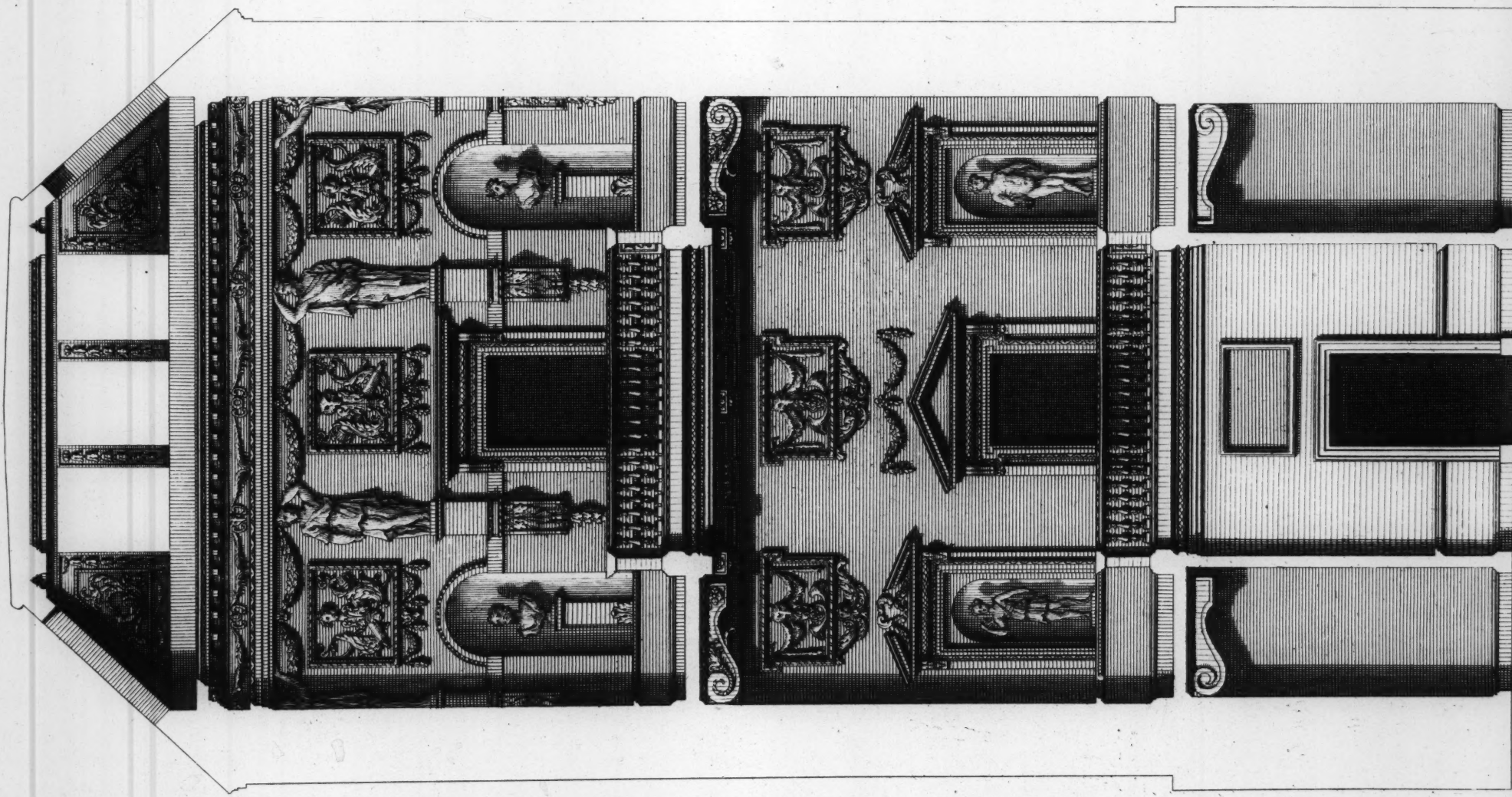


J. Ripley Arch.

L. Ware Deline.

John Russell executed 1794.

J. Wardropper Calc.



North end of Stair Case.

J. Ripley Arch.

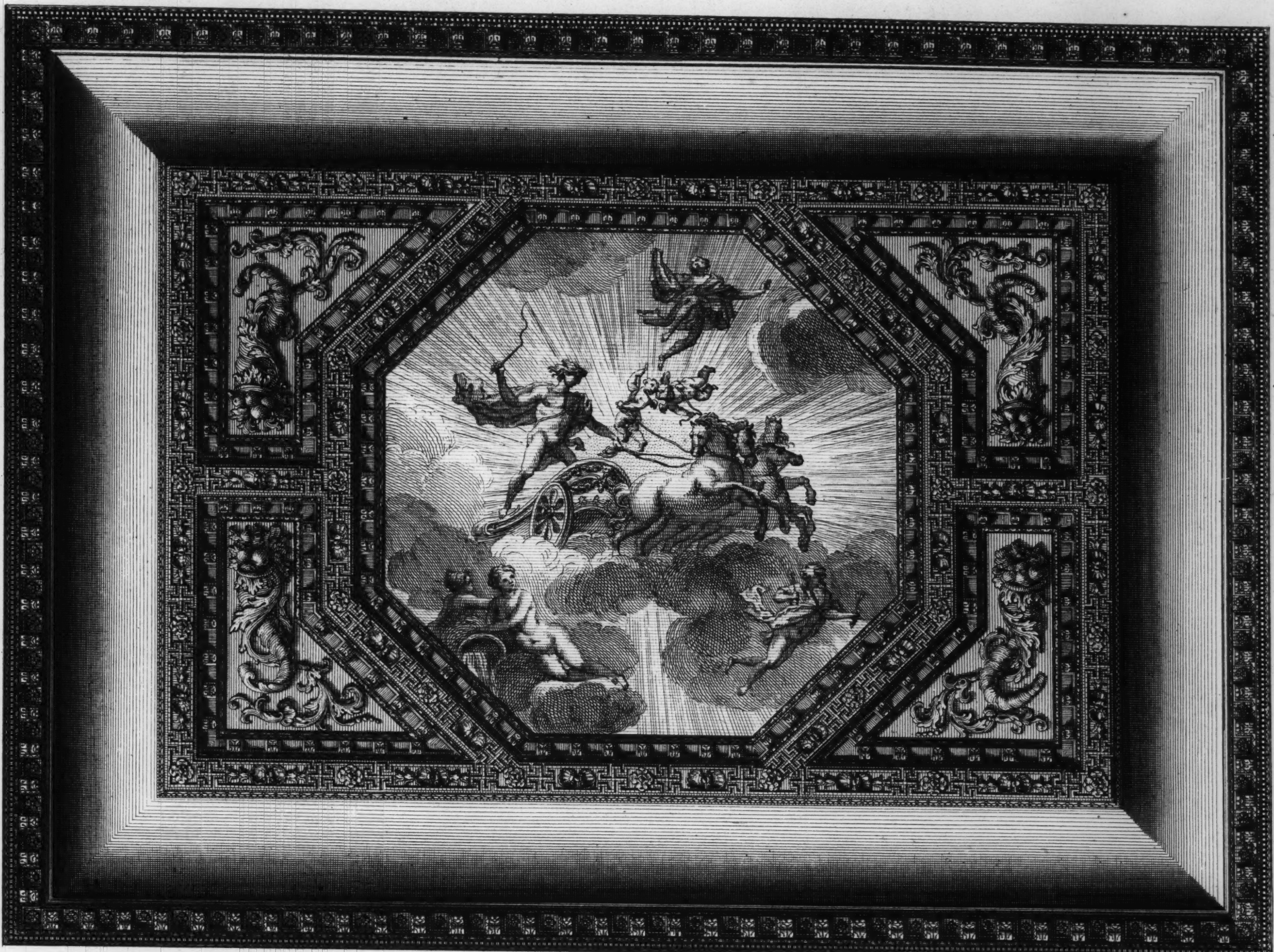
L. Ware Deline.

John Russell executed 1794.

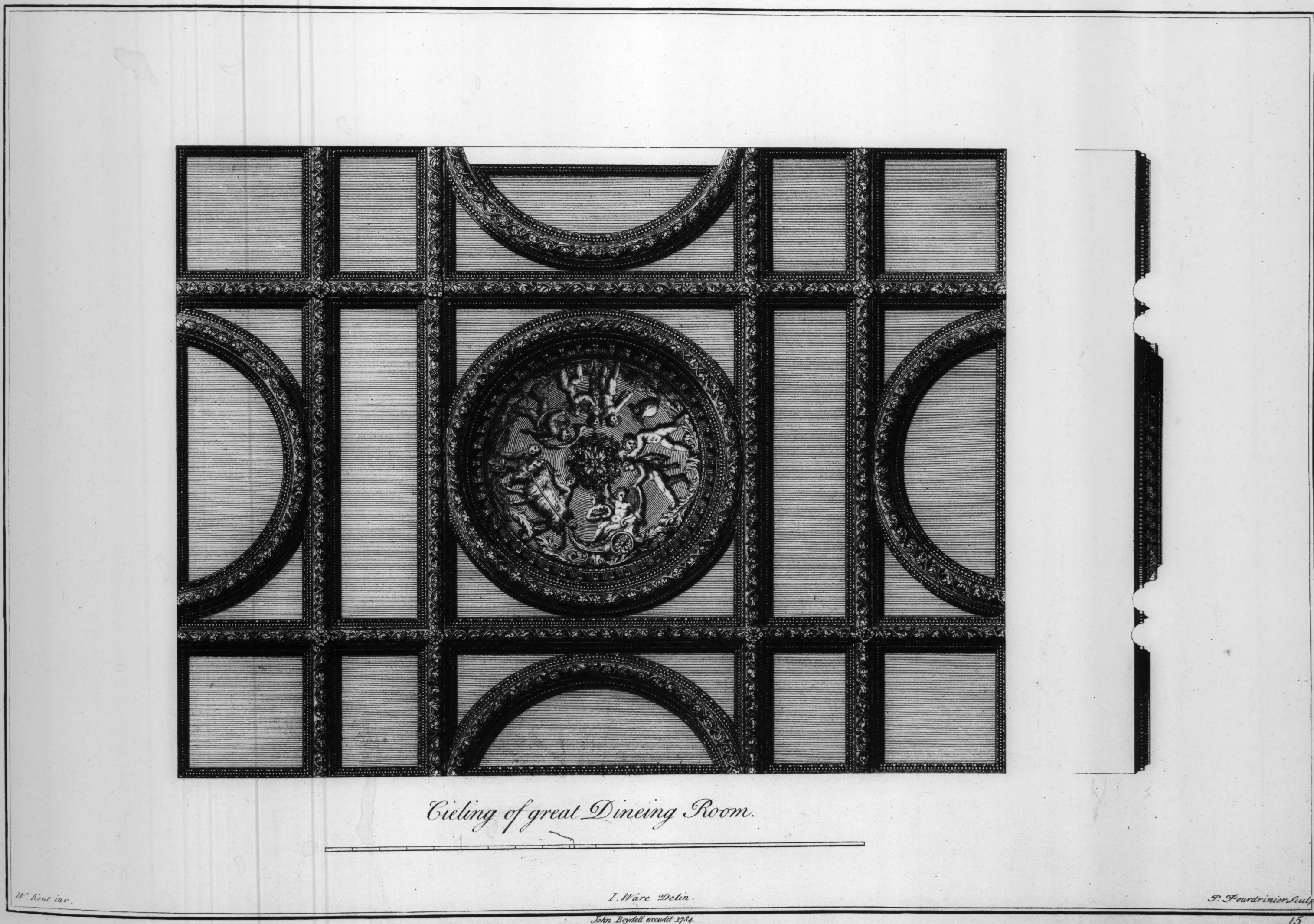
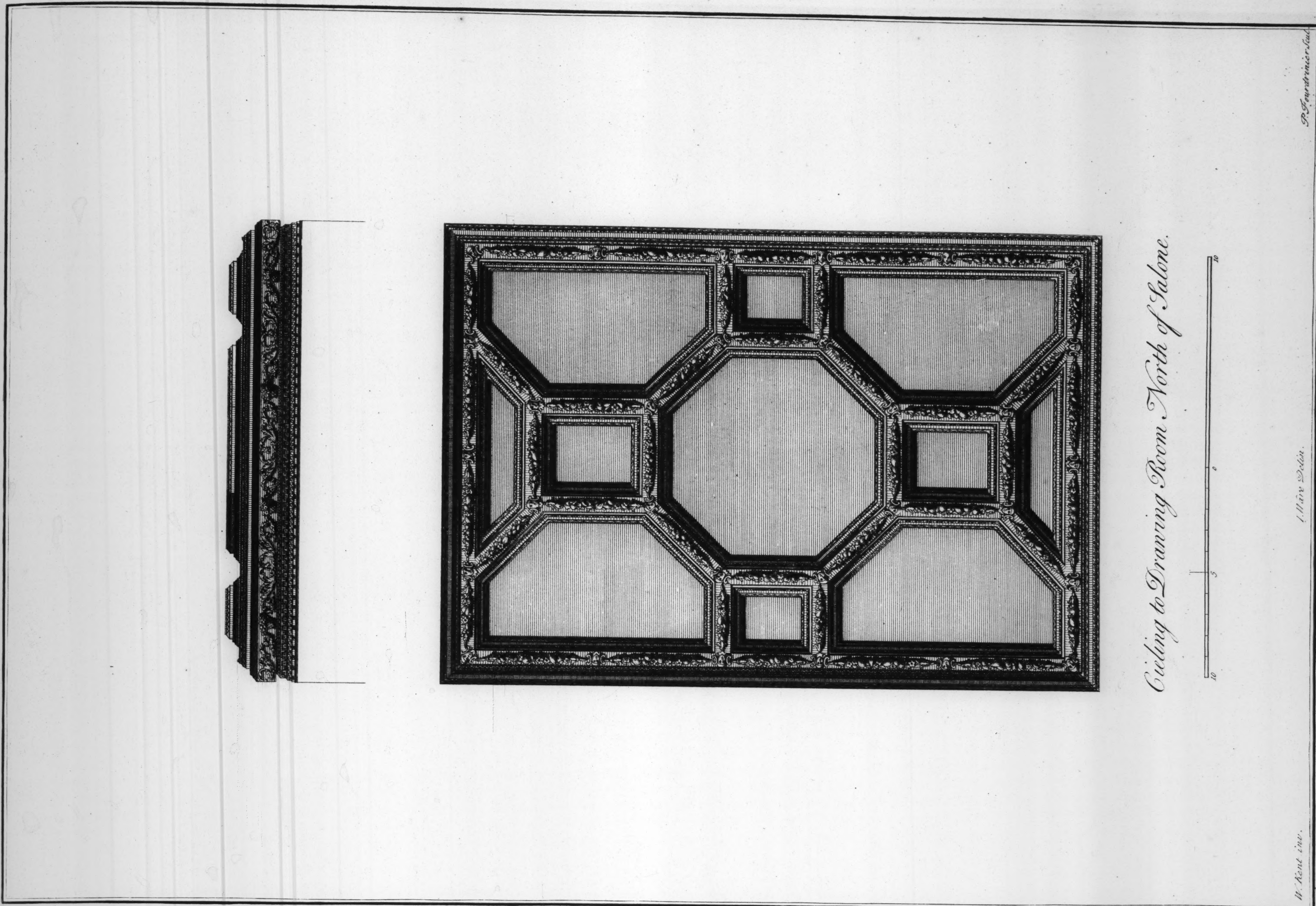
J. Wardropper Calc.

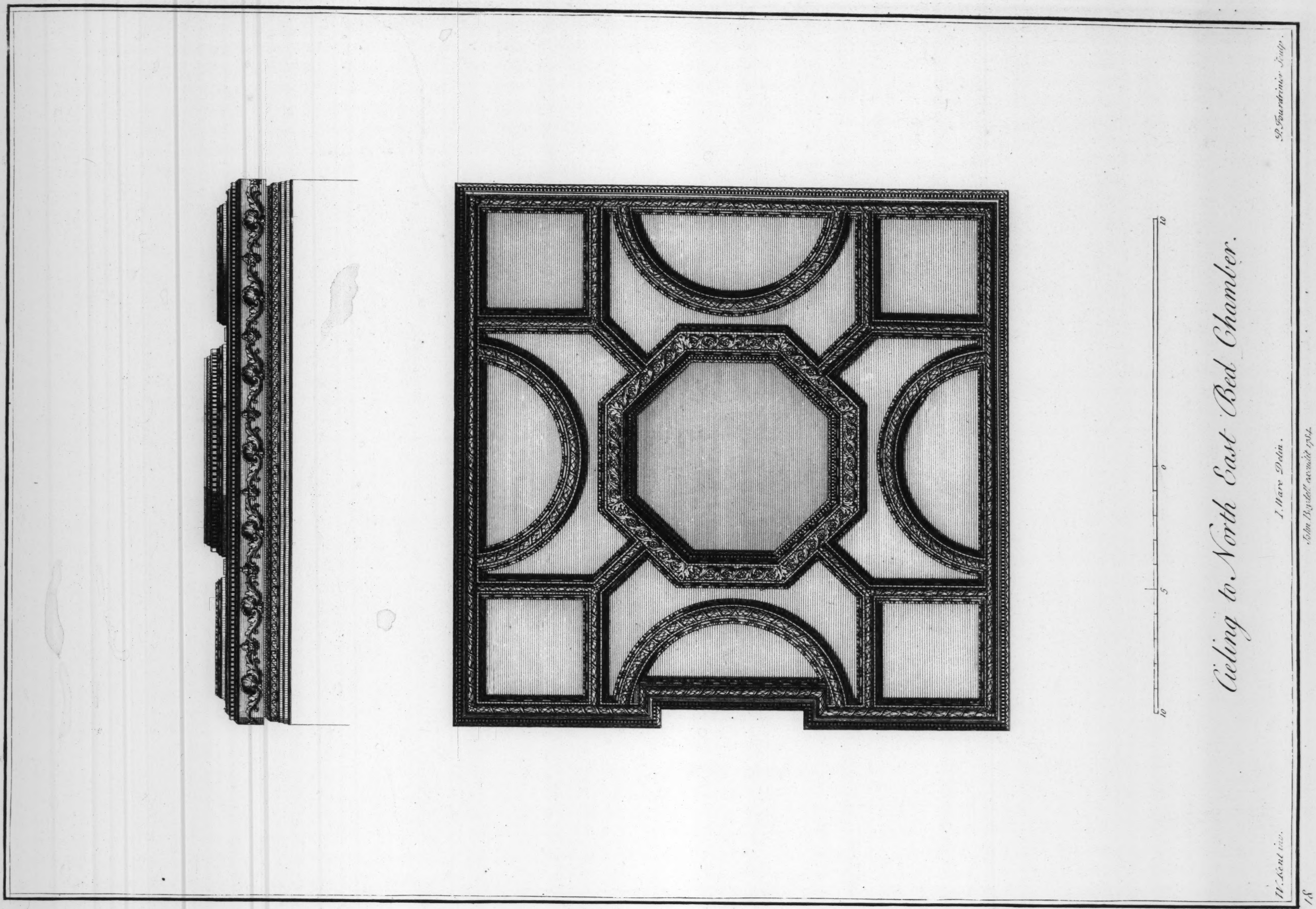
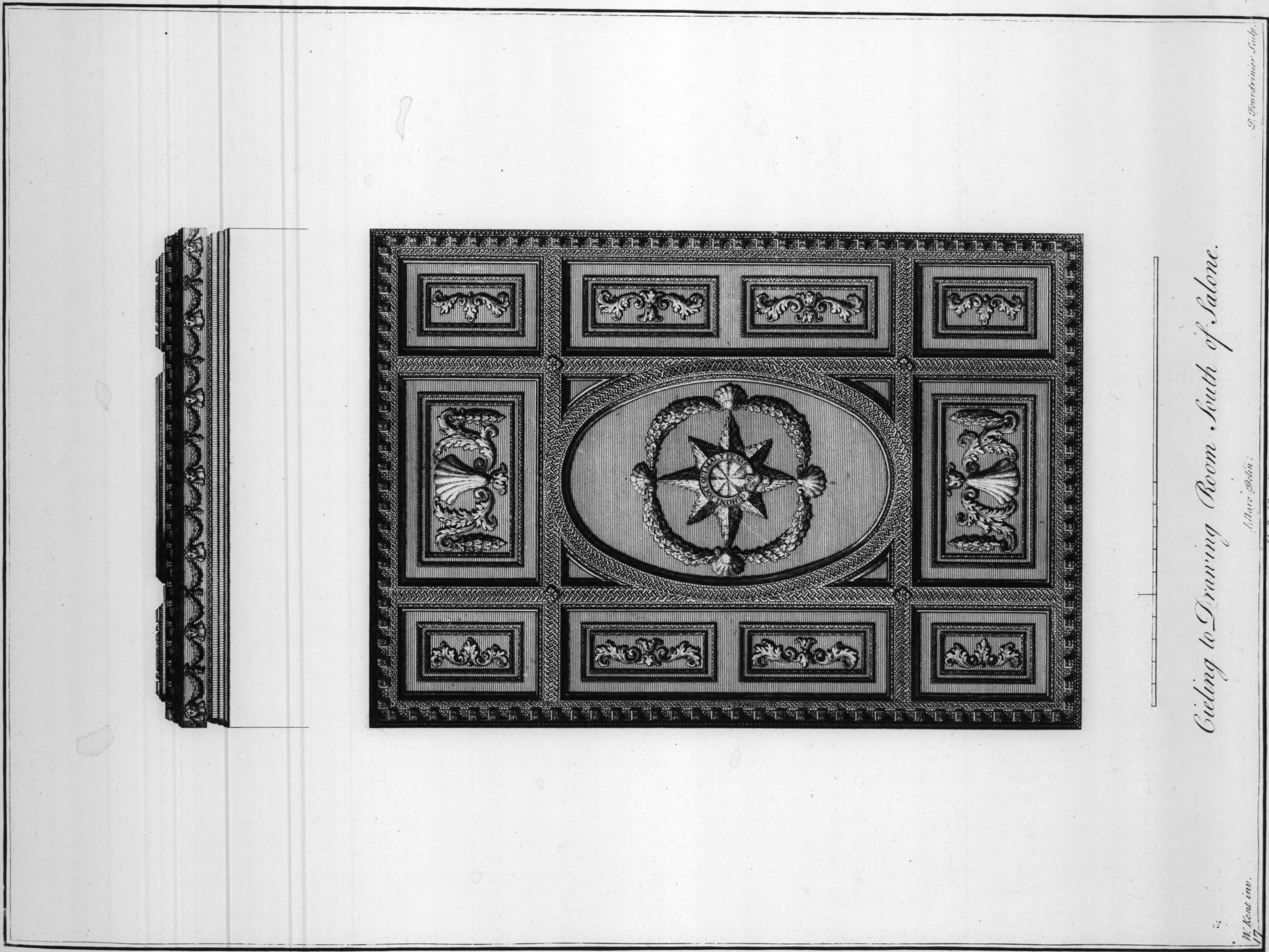


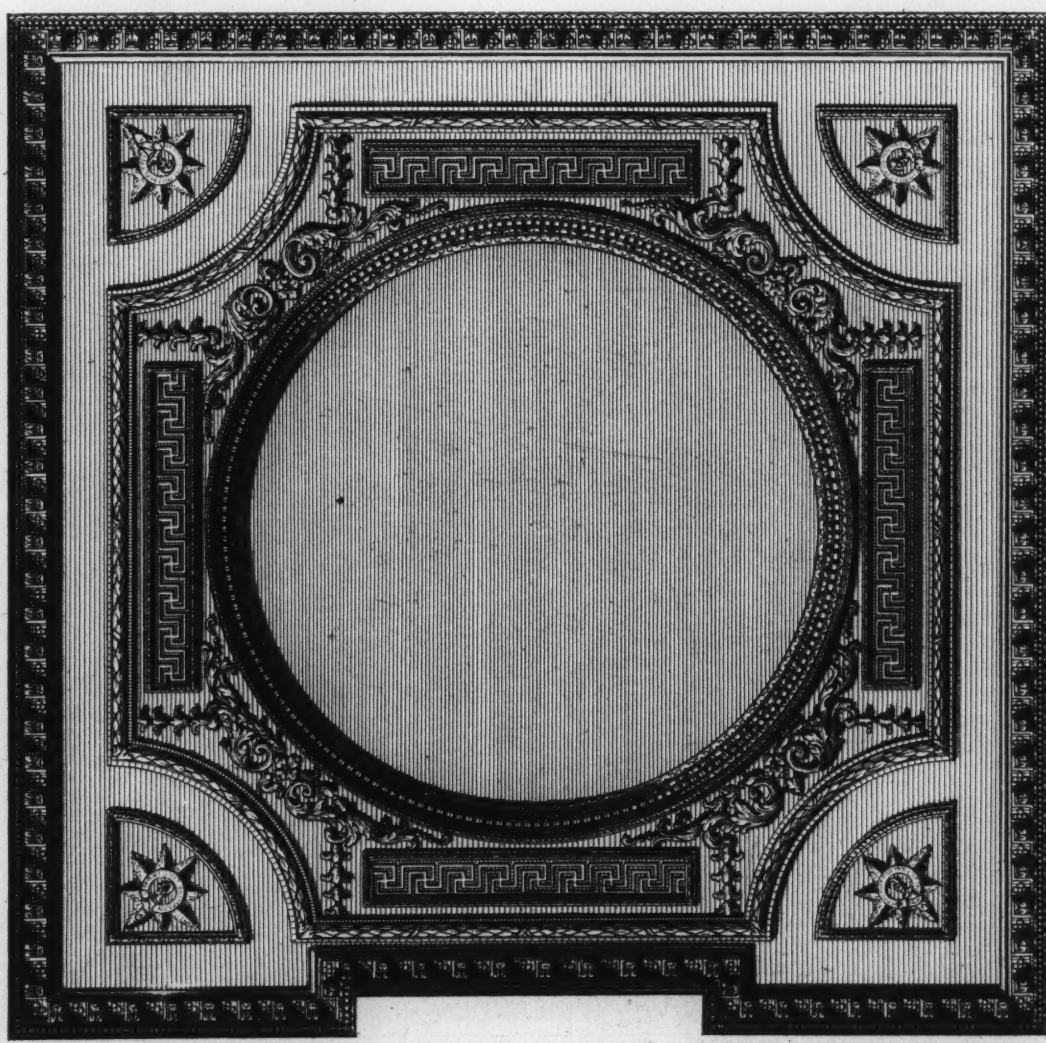
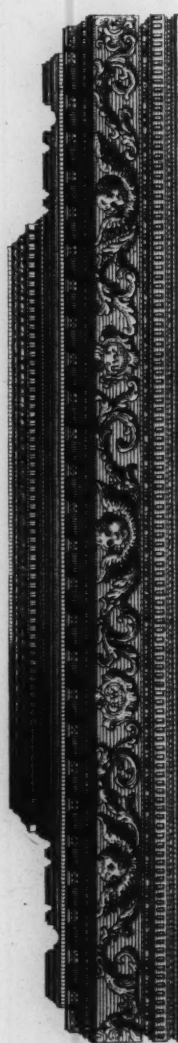
Hall Ceiling.



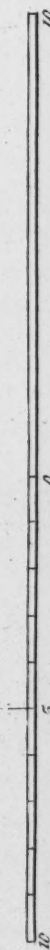
Salon Ceiling.







Cieling to North West Bed Chamber.

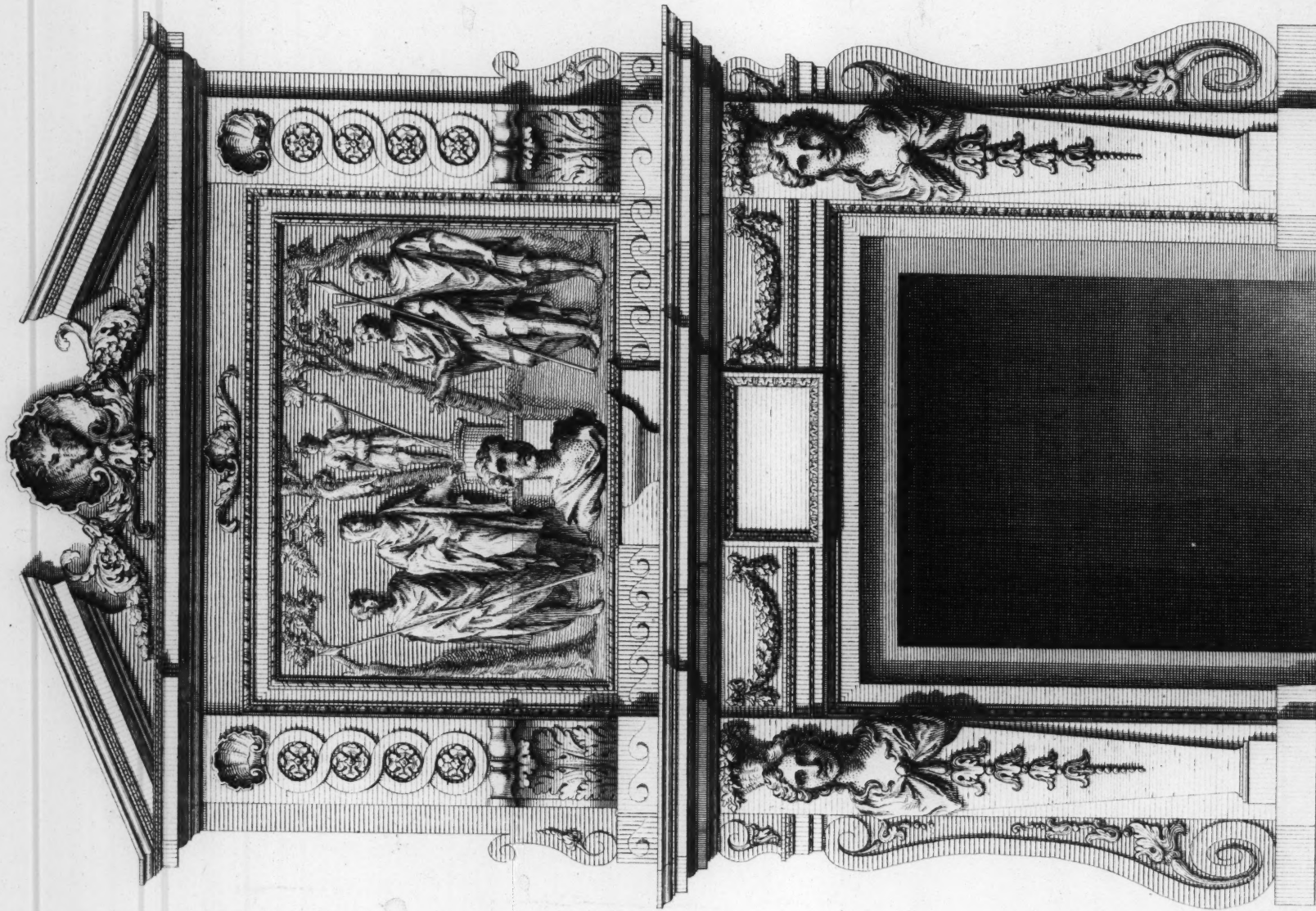


W. Kent inv.

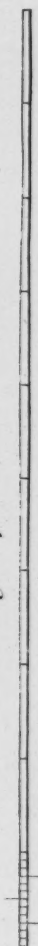
J. Hare Delin.

W. Kent Sculp.

John Russell made 1742



Chimney - piece to Hall.

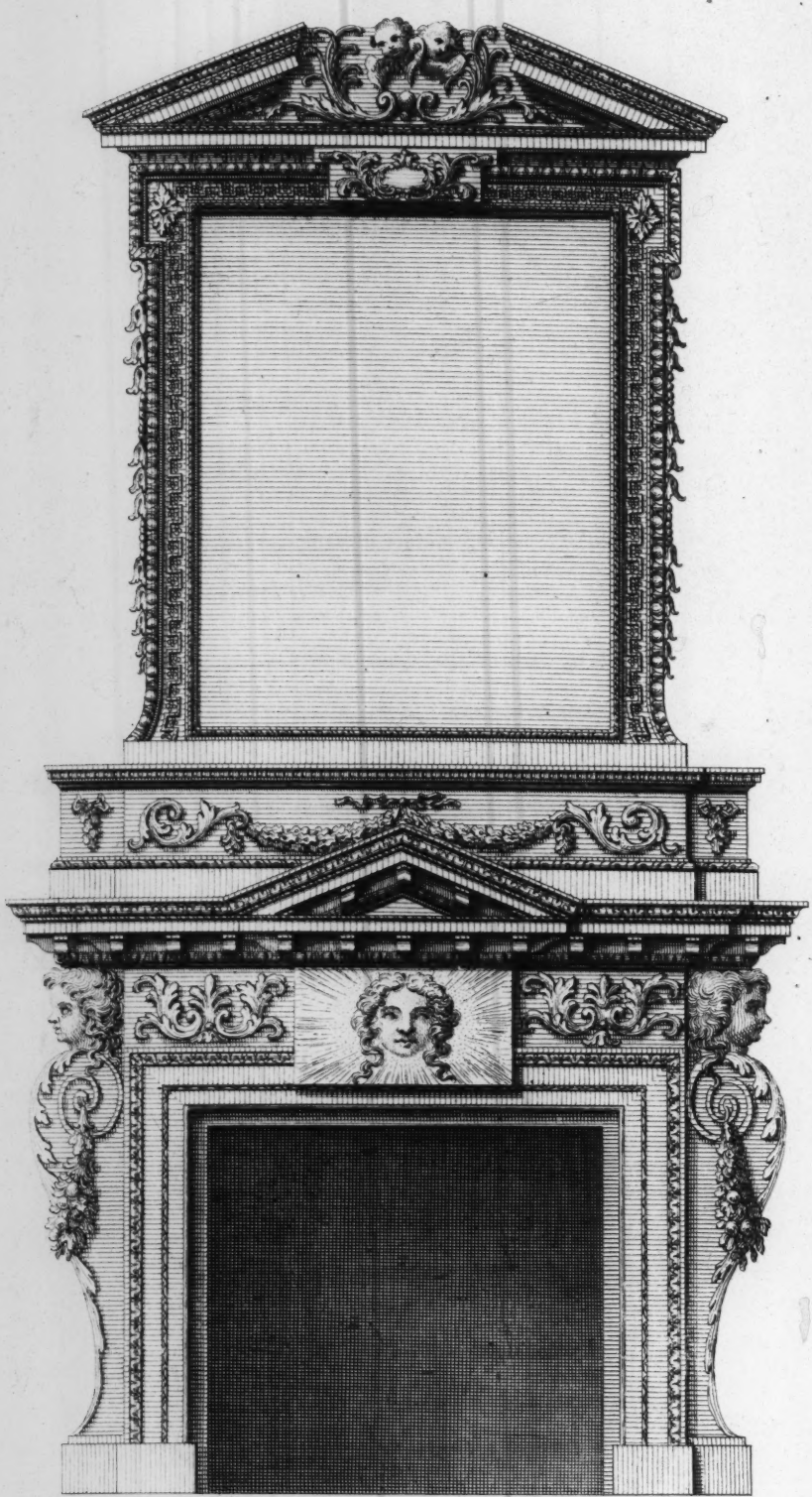


W. Kent inv.

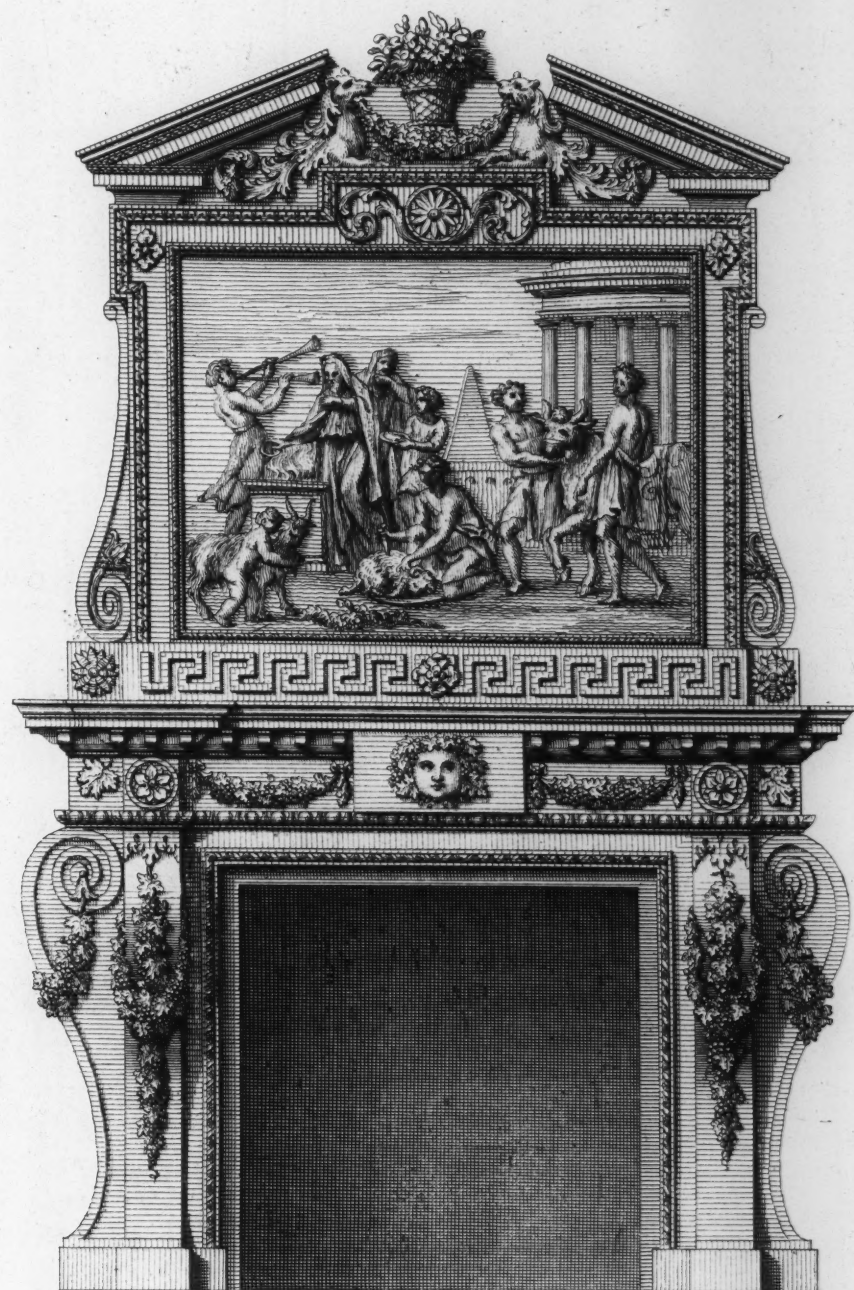
J. Hare Delin.

W. Kent Sculp.

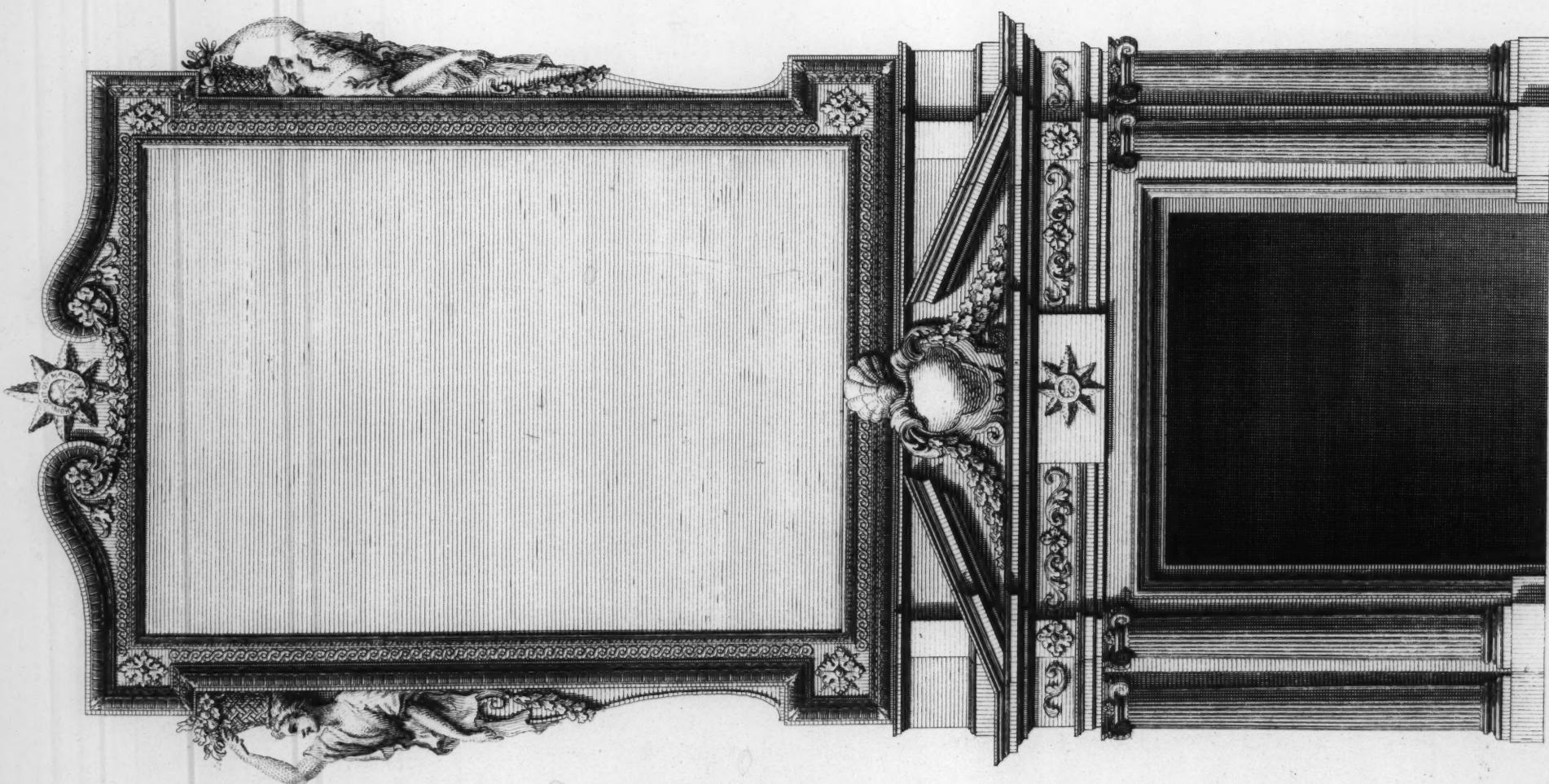
John Russell made 1742



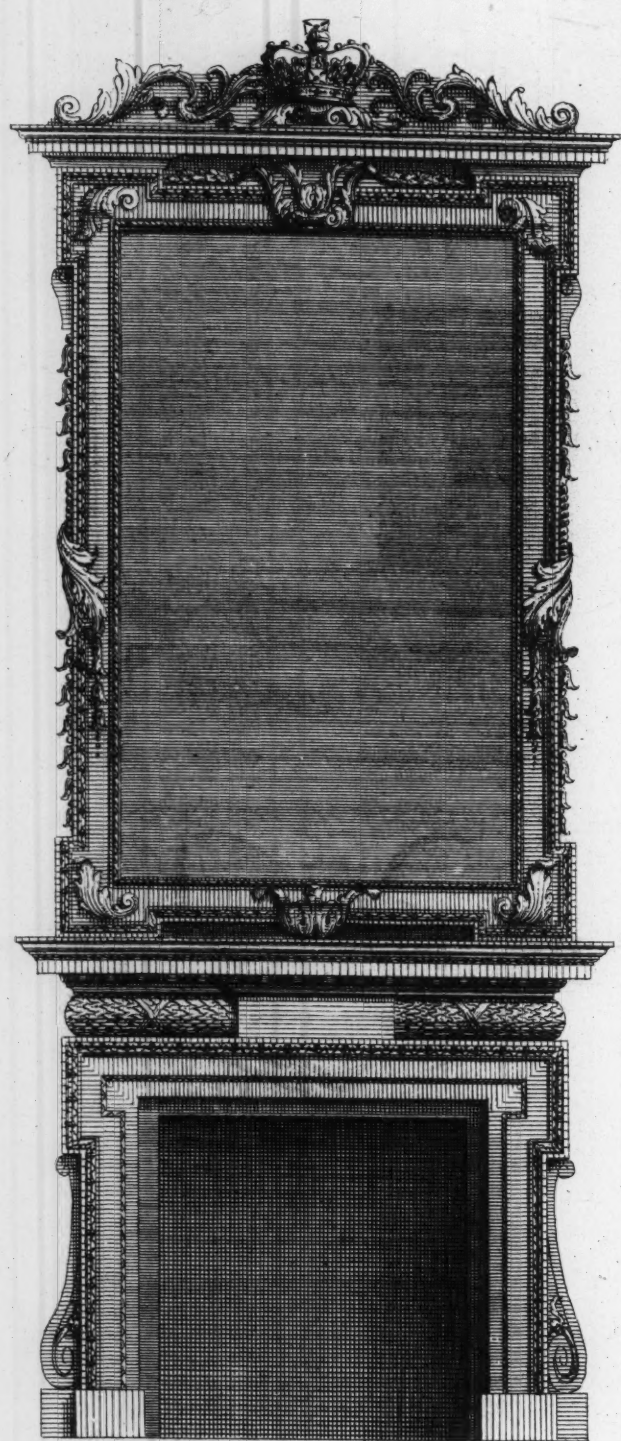
Drawing Room Chimney Piece



Dining Room Chimney Piece.

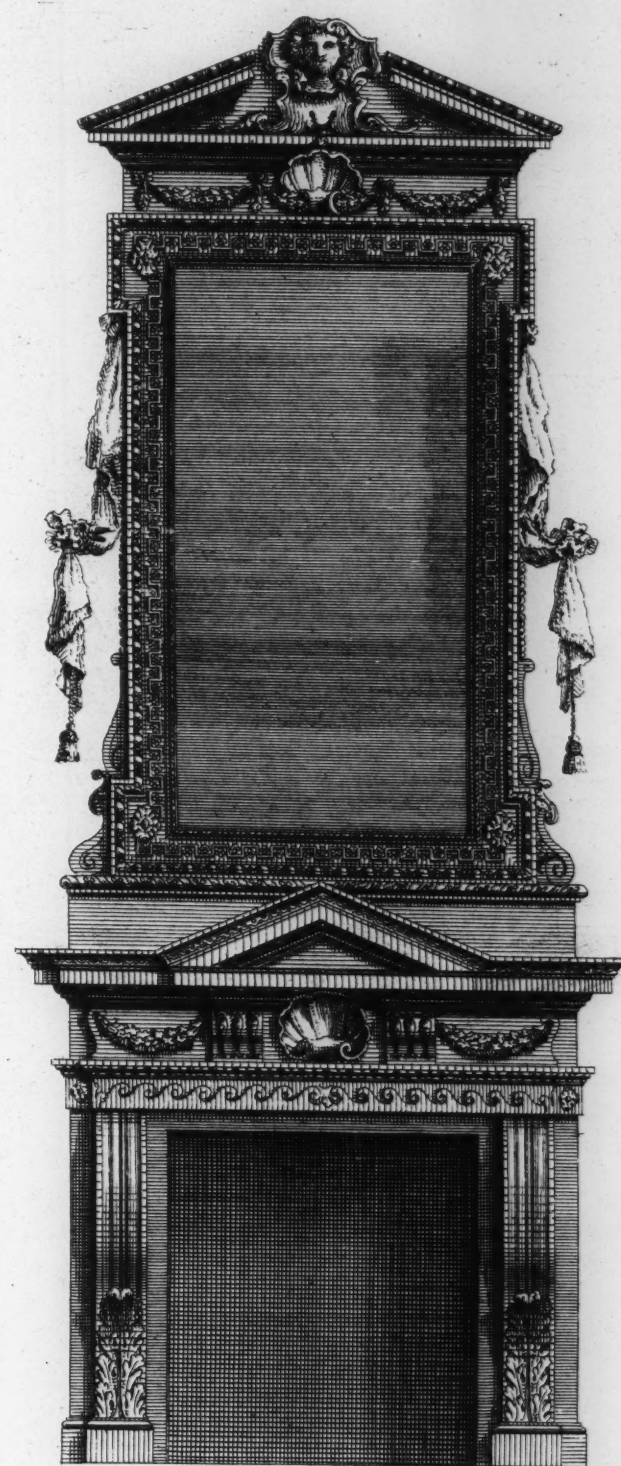


Saloon Chimney piece.



Library Chimney Piece

W. Kent inv.



Chimney Piece to North east Corner Room.

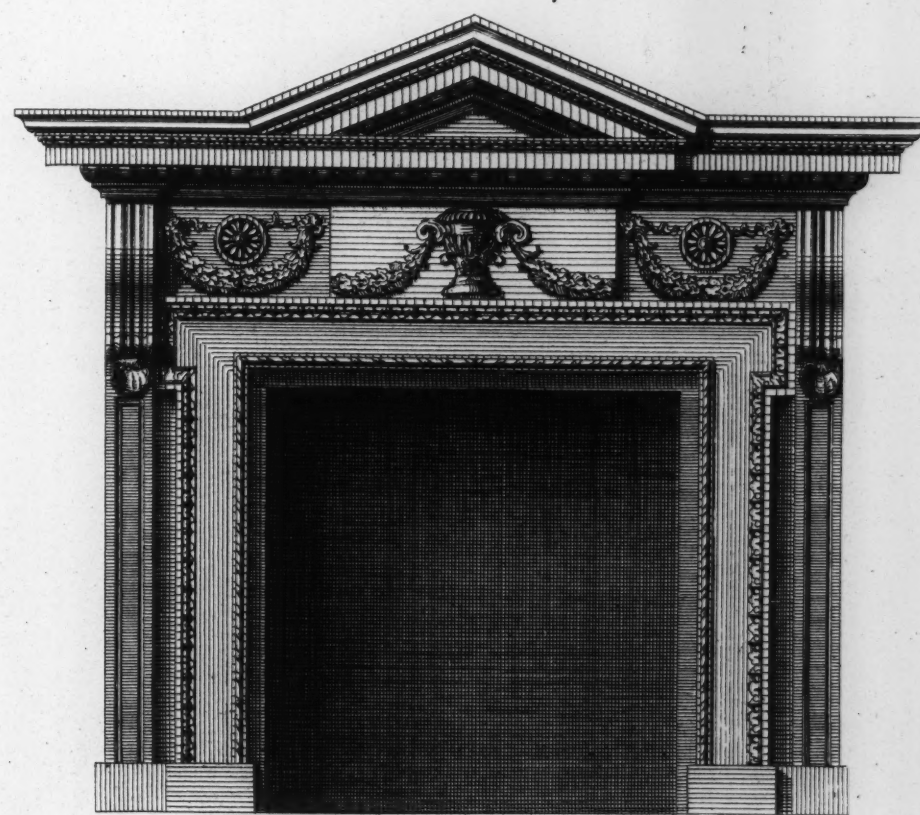
J. Ware Delin't. et sculp.

John Boydell sculpsit 1784



Chimney Piece to Drawing Room South of Saloon

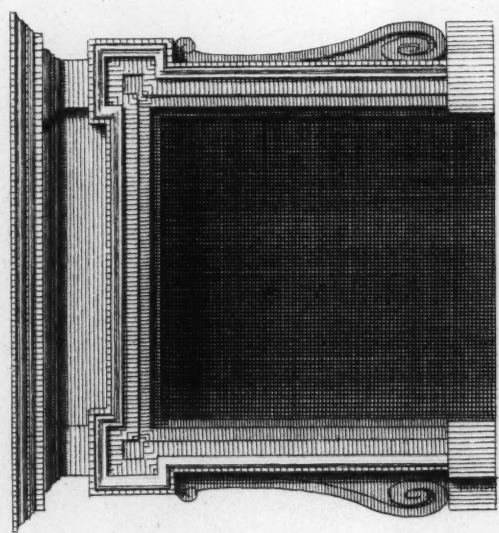
W. Kent inv.



Chimney Piece to Common Dining Room.

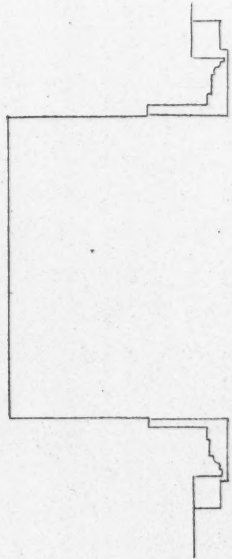
J. Ware Delin't. et sculp.

John Boydell sculpsit 1784



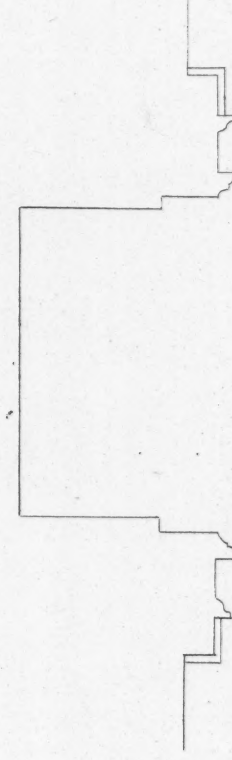
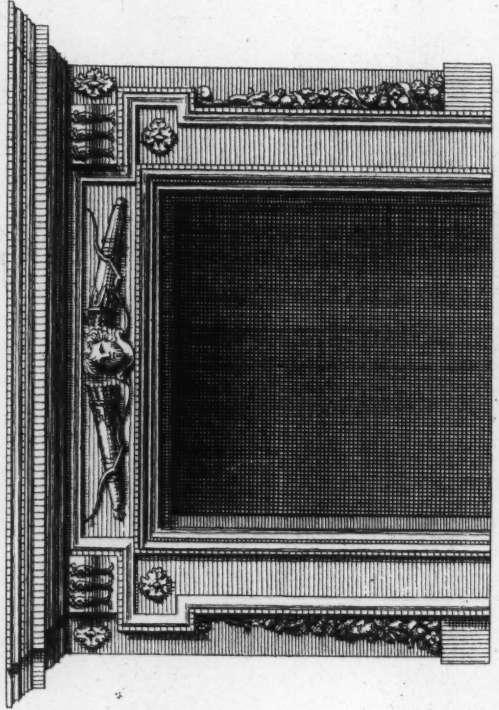
Chimney Piece South west Corner Room

W. Knapp, inv.

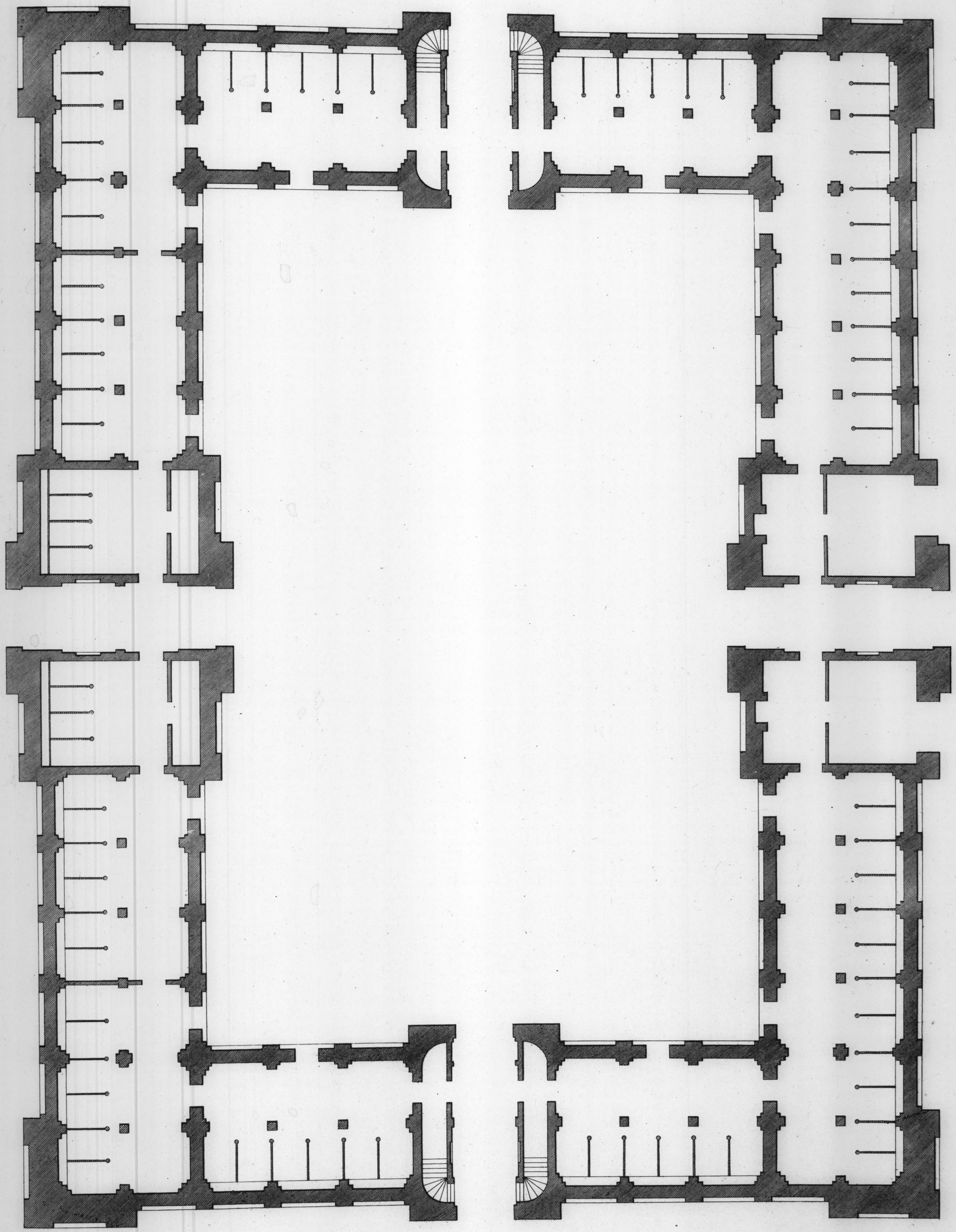


North west Corner Room

John Boydell executed 1794



J. Moore, delin. et sculp.
23



Plan of Stables.

1. Horse Stable.

2. Horse Stable.

3. Horse Stable.

4. Horse Stable.

5. Horse Stable.

6. Horse Stable.

7. Horse Stable.

8. Horse Stable.

9. Horse Stable.

10. Horse Stable.

11. Horse Stable.

12. Horse Stable.

13. Horse Stable.

14. Horse Stable.

15. Horse Stable.

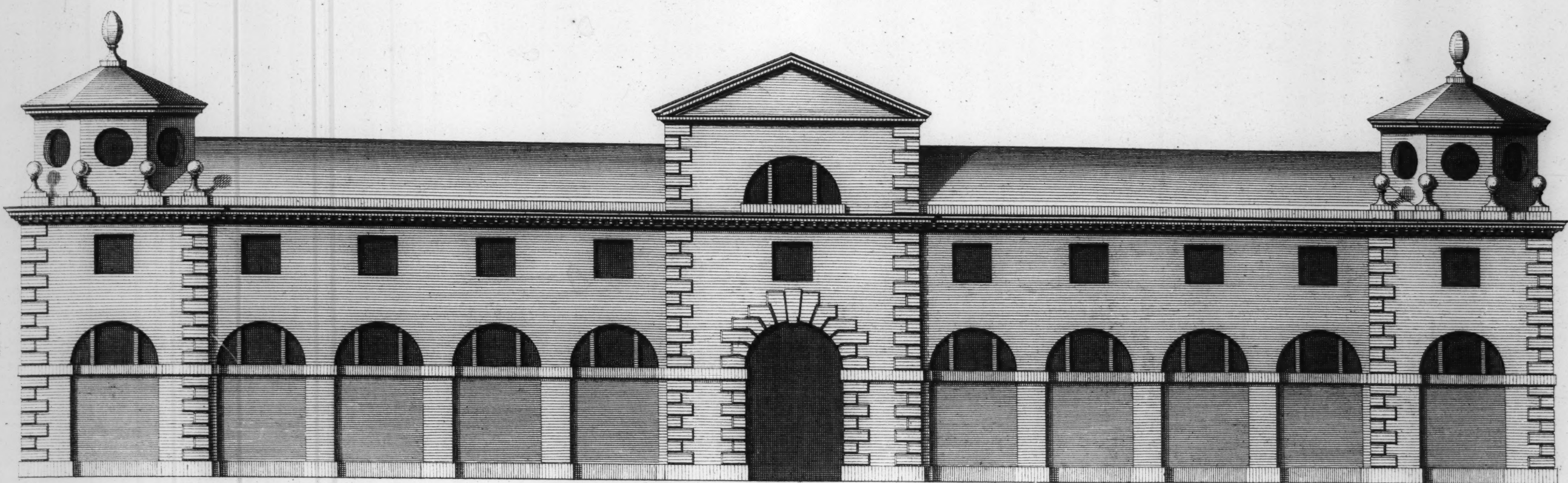
16. Horse Stable.

17. Horse Stable.

18. Horse Stable.

19. Horse Stable.

20. Horse Stable.



North Front of Stables.

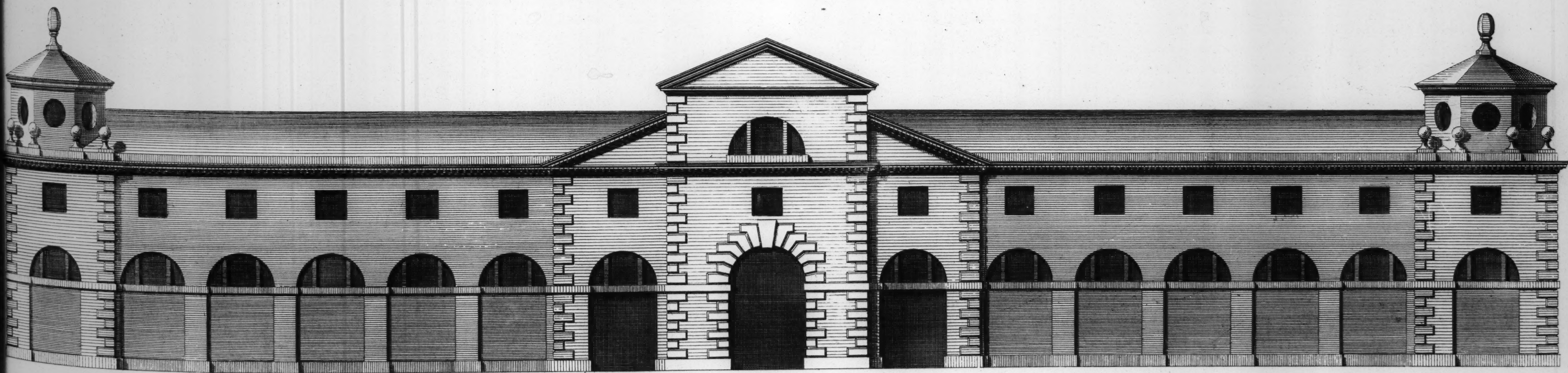
J. Ripley Archt.

J. Ware Delin.

John Boydell excudit 1784

P. Fourdrinier Sculp.

28



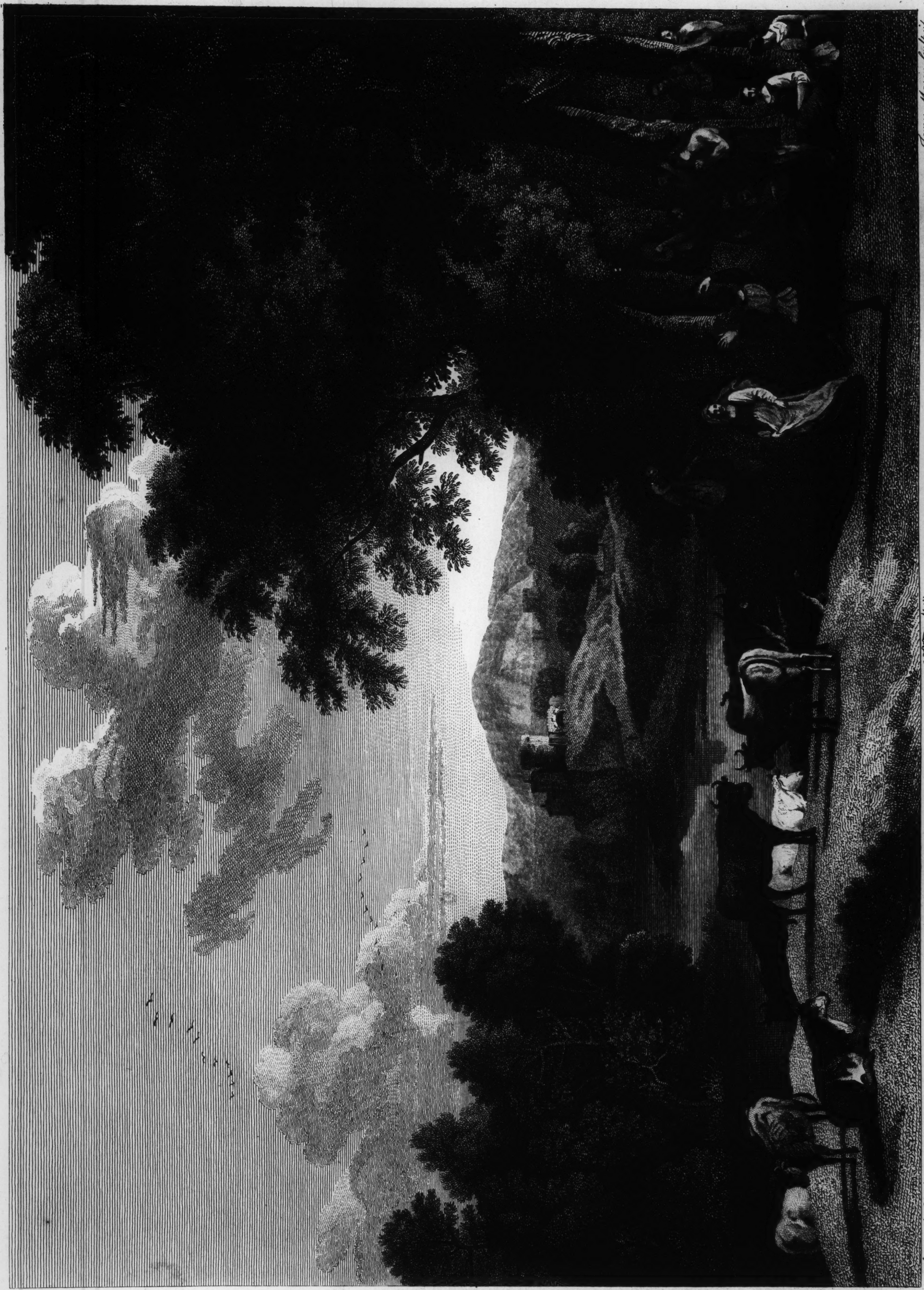
East Front of Stables.

J. Ripley Archt.

John Boydell excudit 1784

J. Ware Delin. et sculp.

27



James & Mason fecit.

THE HAPPY PEASANTS.
In the Coffee Room
at Houghton.

John Boydell Engraver in Chesham Street.

Engraved by
James & Mason del.

Size of the print 2.5 by 3.5 inches.



*Waltbert. Pinxit.
Jussu regis delin.*

VIRGIN, JESUS,

Paul Streen del. in Mox. & his Majesty's seat.
ELIZABETH & JOHN.

In the Cabinet

at Houghton.

Size of the picture, 9 inches by 11 1/2 in height.

Published Oct. 1st 1774 by



John Boydell Engraver in Chiswick London.



Van Dyke Paint.

Engraved by Boydell.

Size of the picture 4.5 by 7.5 in height.

S^R THOMAS WHARTON.
In the Marble Parlour at Houghton.



W. Green fecit.

Engraver to his Majesty.

Published Nov. 25. 1775 by W. Boydell Engraver in Chancery Lane London.



*Van Dyke Pinxit.
J. Boydell delin.*

HENRY DANVERS  EARL OF DANBY.

Published Nov^r 1st 1728 by John Boydell Engraver in Cheapside London.

*J. Al. Green Scit.
Engraver to his Majesty.*



Engraved by W. Verelstede.

THE MARRIAGE OF ST. CATHARINE.

Engraved by W. Verelstede.

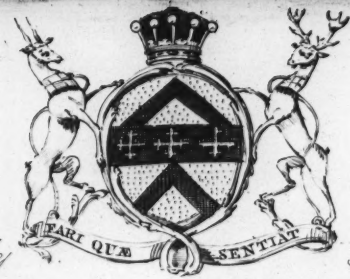
In the Gallery at the Royal Academy.

Engraved by W. Verelstede. Published by J. Smith, 1775.



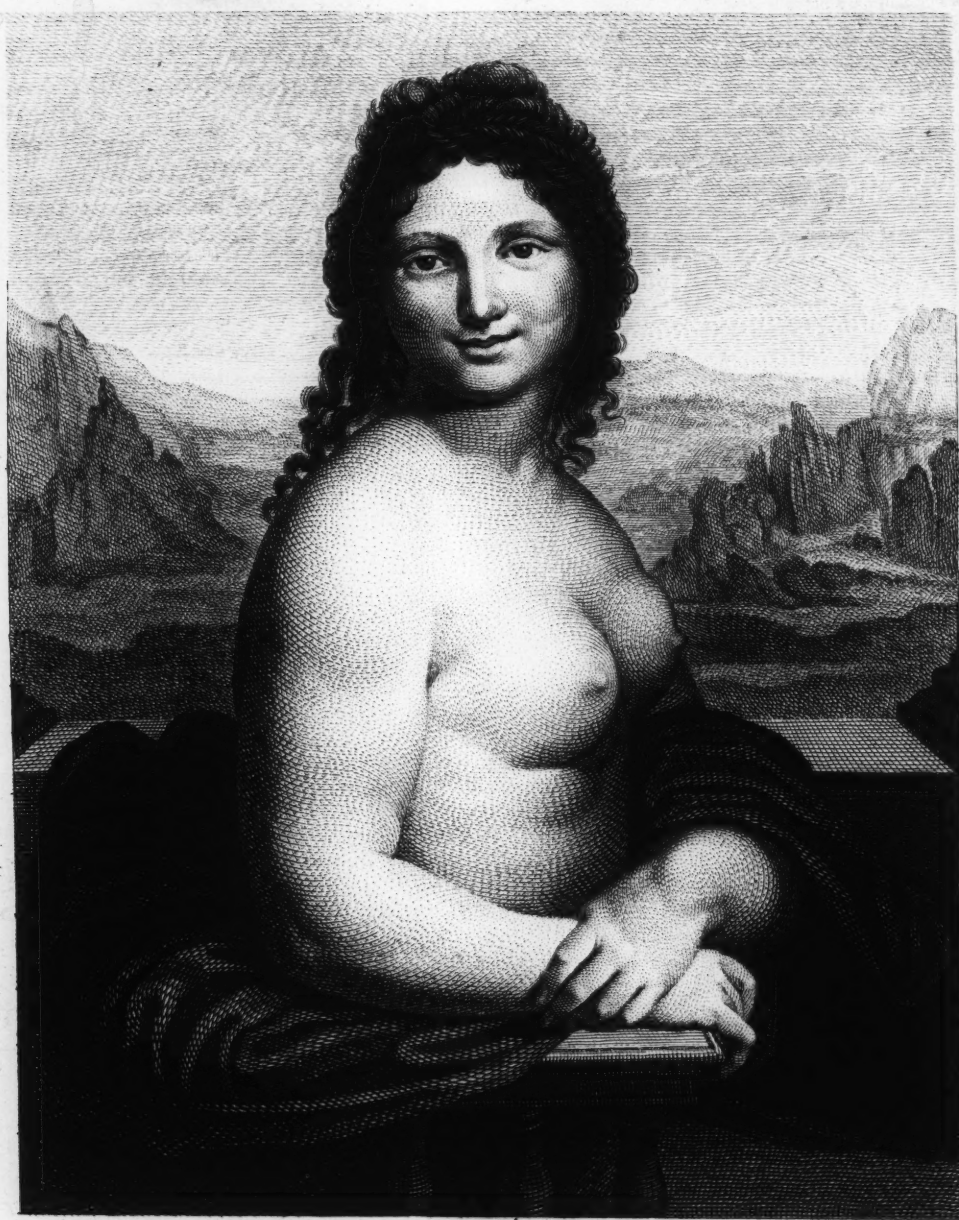
L. Caracci Pinxit.

Vol. Green fecit.



Published March 25. 1775 by

John Boydell, Engraver, in Chancery Lane London.



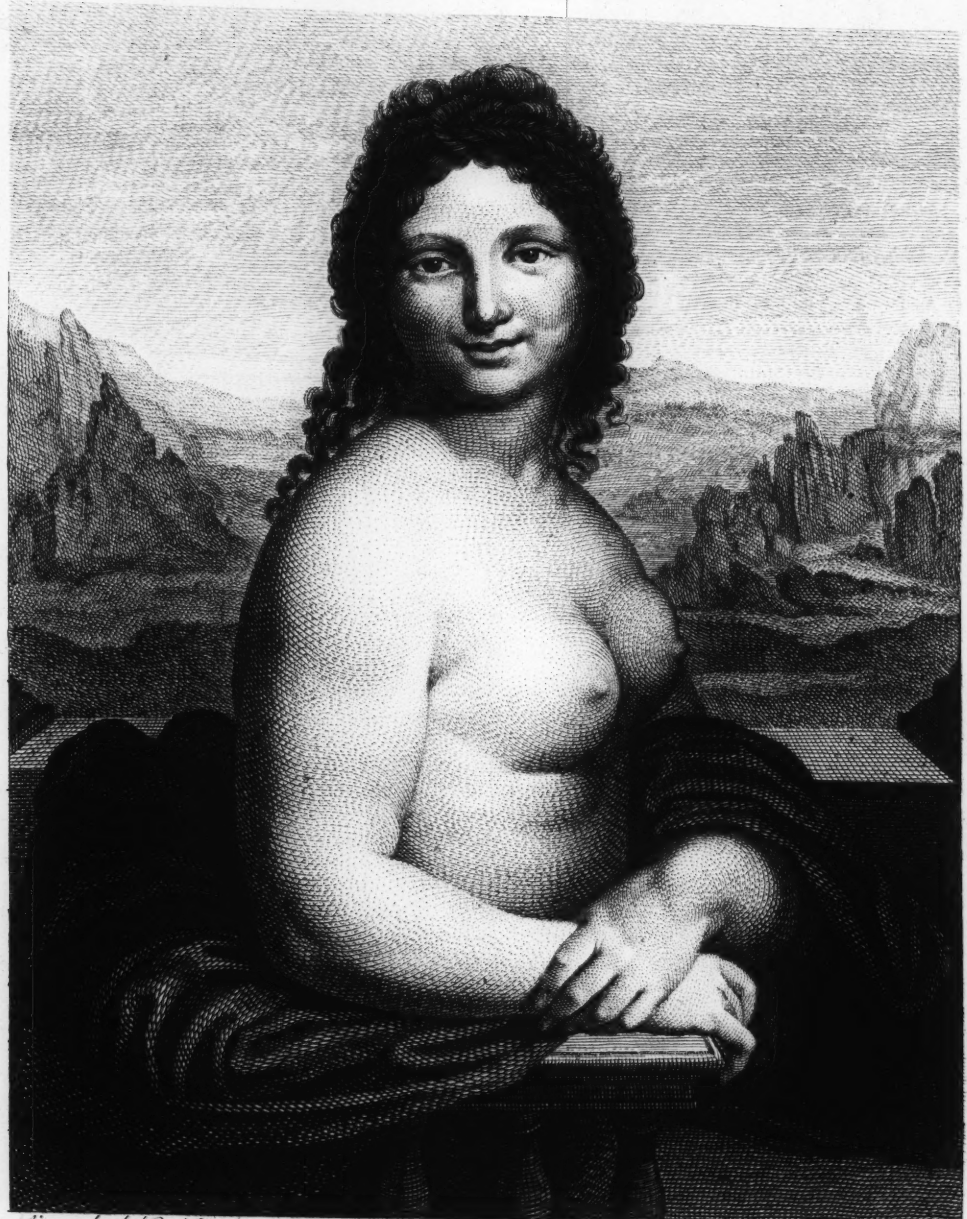
Leonara da Vinci Pinx.

Engraved March 25 1774 by John Boydell

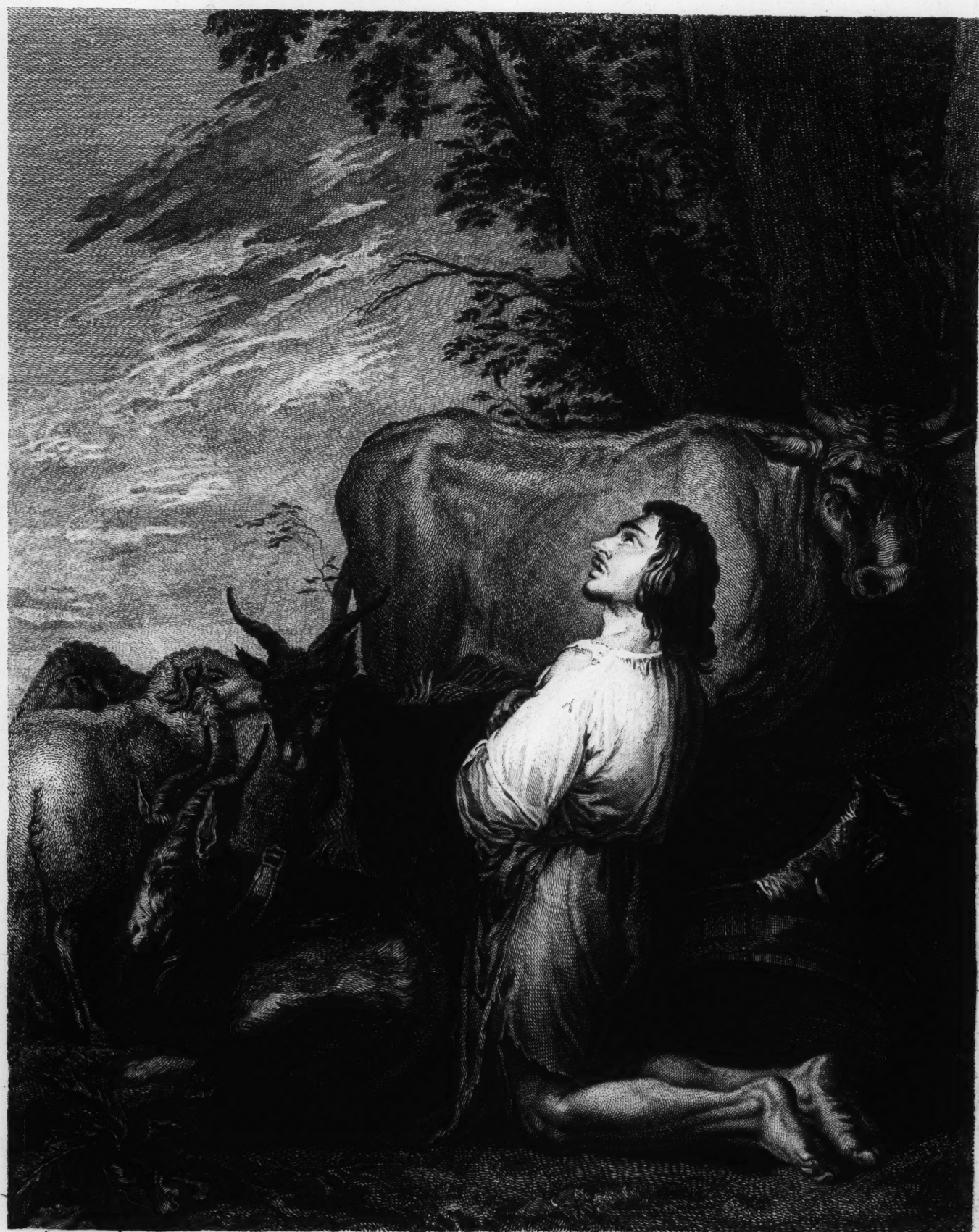


J. Michl. Sculp.

Engraver in Chancery



Leonardo da Vinci's Mona Lisa. J. B. Michel sculpit.
 In the Gallery at Houghton.
 Size of the picture 21 1/2 by 16 1/2 in height.
 Published Novr 23. 1773 by J. B. Michel sculpit.



John Russell's Prodigal Son. J. B. Michel sculpit.
 In the Gallery at Houghton.
 Size of the picture 21 1/2 by 16 1/2 in height.
 Published Novr 23. 1773 by J. B. Michel sculpit.



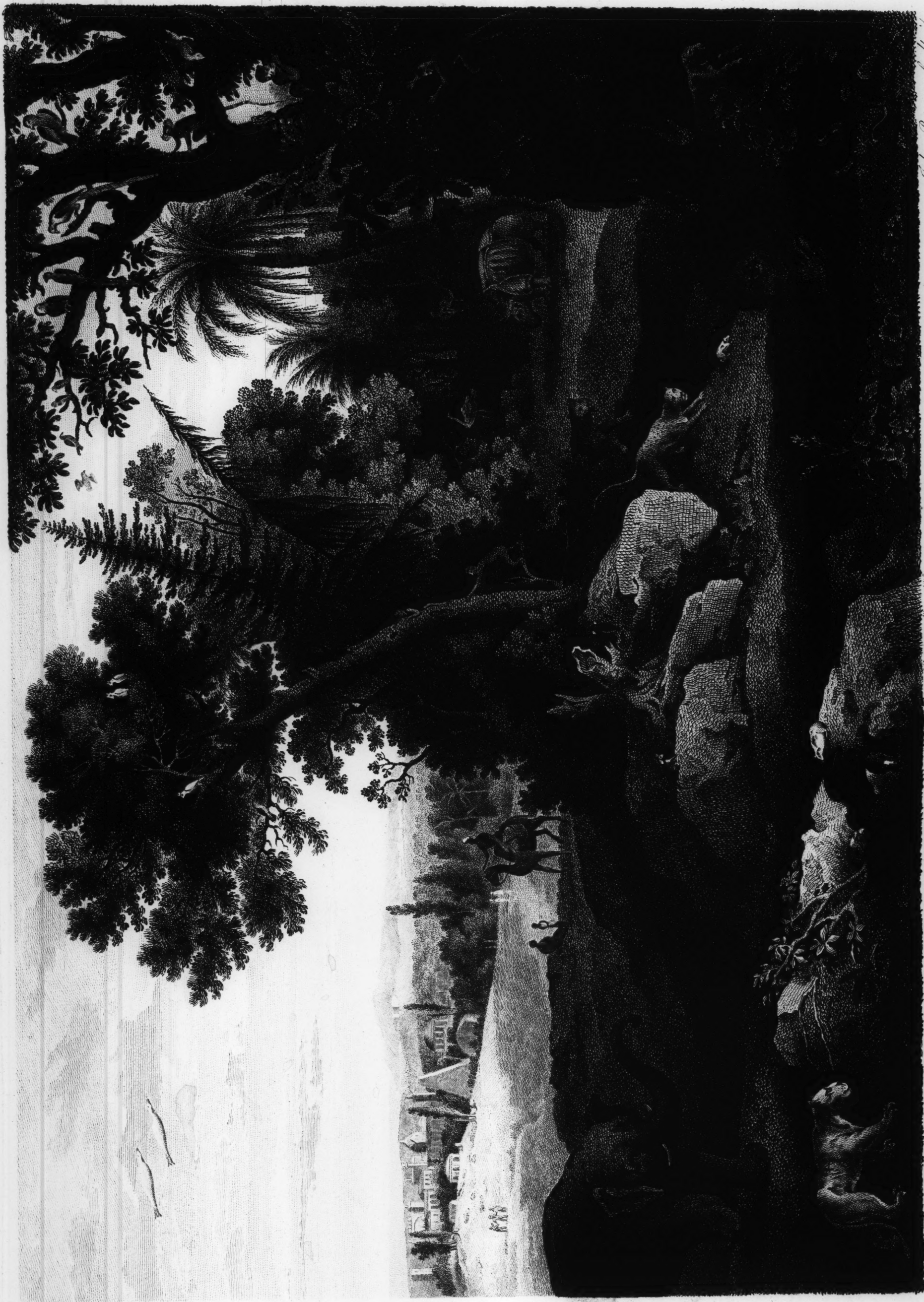
Globe of Lorraine

Published March 25th 1774 by John Dugdale, Engineer in Charge



P.C. Canot Sculpit





John - Brown's portrait.

AFRICA.
O In the Gallery of the
Royal Institution, London.
Published March 23. 1844. Price 1/6.

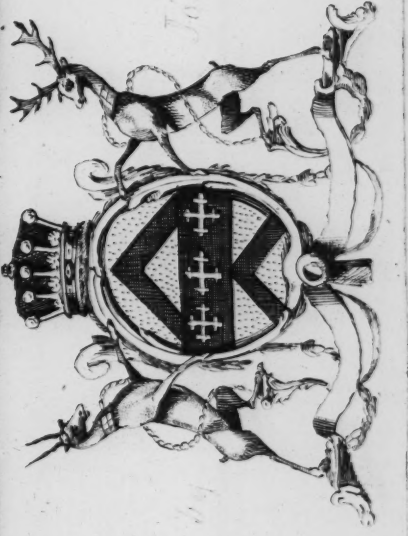
Printed by W. B. Smith.

Size of the picture 1 ft. 2 in. by 2 ft. 6 in. in length.



Suppl. to 8 Long Lane, London

F. Nichol & Co. 1875



John Beckett Engraver in Chancery Lane

Rich. L. L. L. L.



Engraved by J. Long, London.

Engraved by J. Long, London.



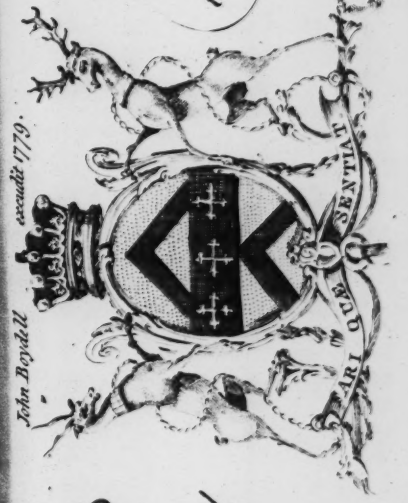
Engraved by J. Long, London.

Engraved by J. Long, London.



Engraved by John Pinxten.

A HERB MARKET.
In the Gallery
at Houghton.



Printed by Carlisle & Co.

Size of the picture, 6 ft. 6 in. by 4 ft. 6 in. length.

Published Nov. 13. 1779 by John Boydell Copper-plate Engraver in Chancery Lane.



W. G. Smith del.
J. P. Currier sculp.

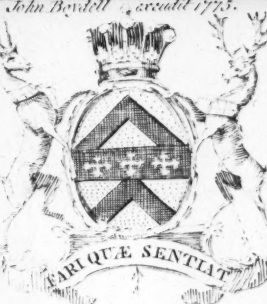
HOUNDS &

MAGPIE.

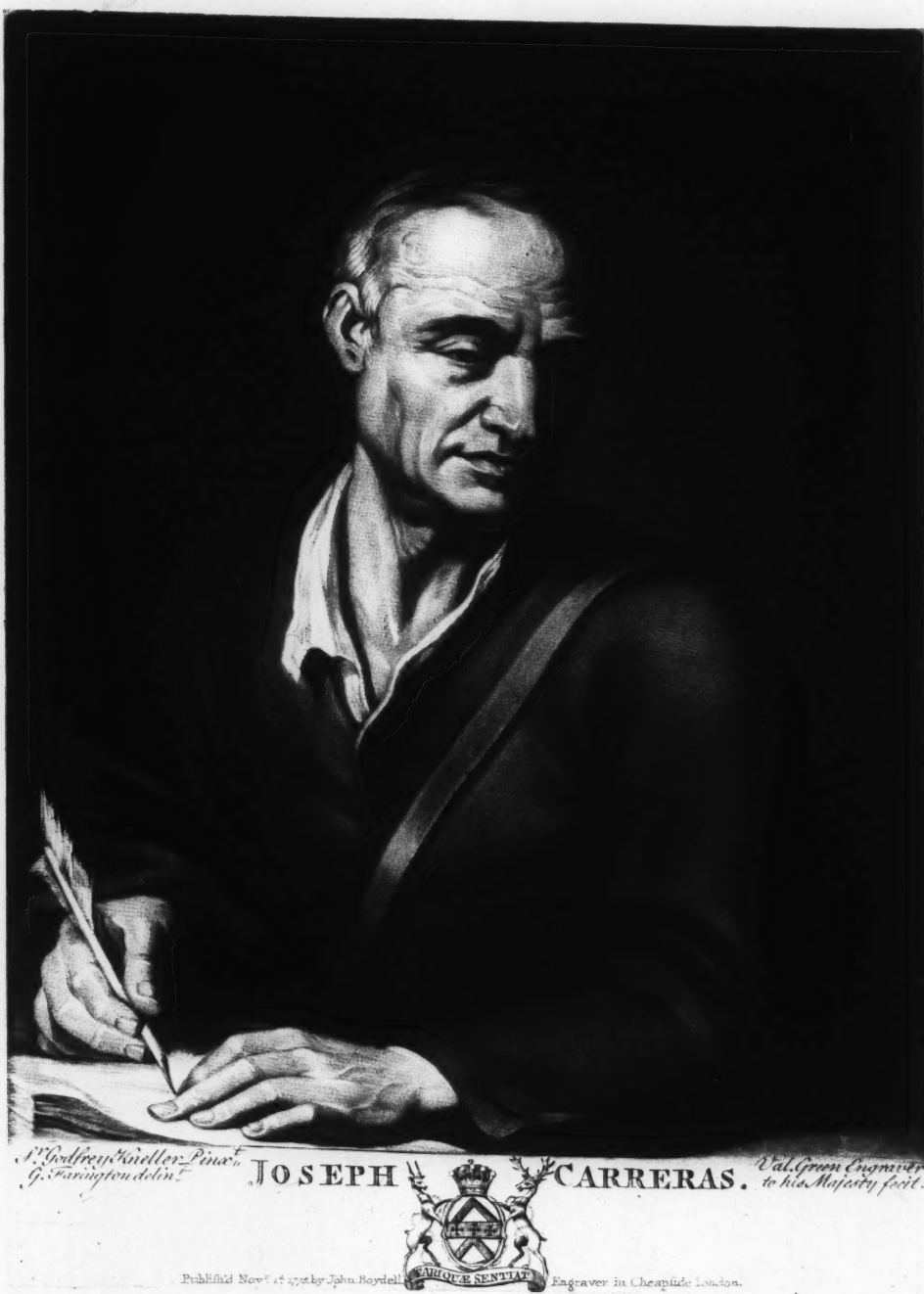
In the Small Breakfast

Room at Houghton.

Engraved Nov. 1. 1834 by W. G. Smith



Engraved Nov. 1. 1834 by W. G. Smith





Andrews sculp. J. Sturgeson delin.

VENUS BATHING AND CUPIDS
In the Common Parlour at Houghton.
Size of the Picture 12 by 16 in. high.
Published Nov. 1773 by John Boydell & Sons in Chesnut Street London.

James Watson sculp.



*Carlo Cignani. Pinxit.
George Kneller. Sculp.*

Size of the picture 5. 4 by 4. 2 in length.

A NYMPH AND SHEPHERD.

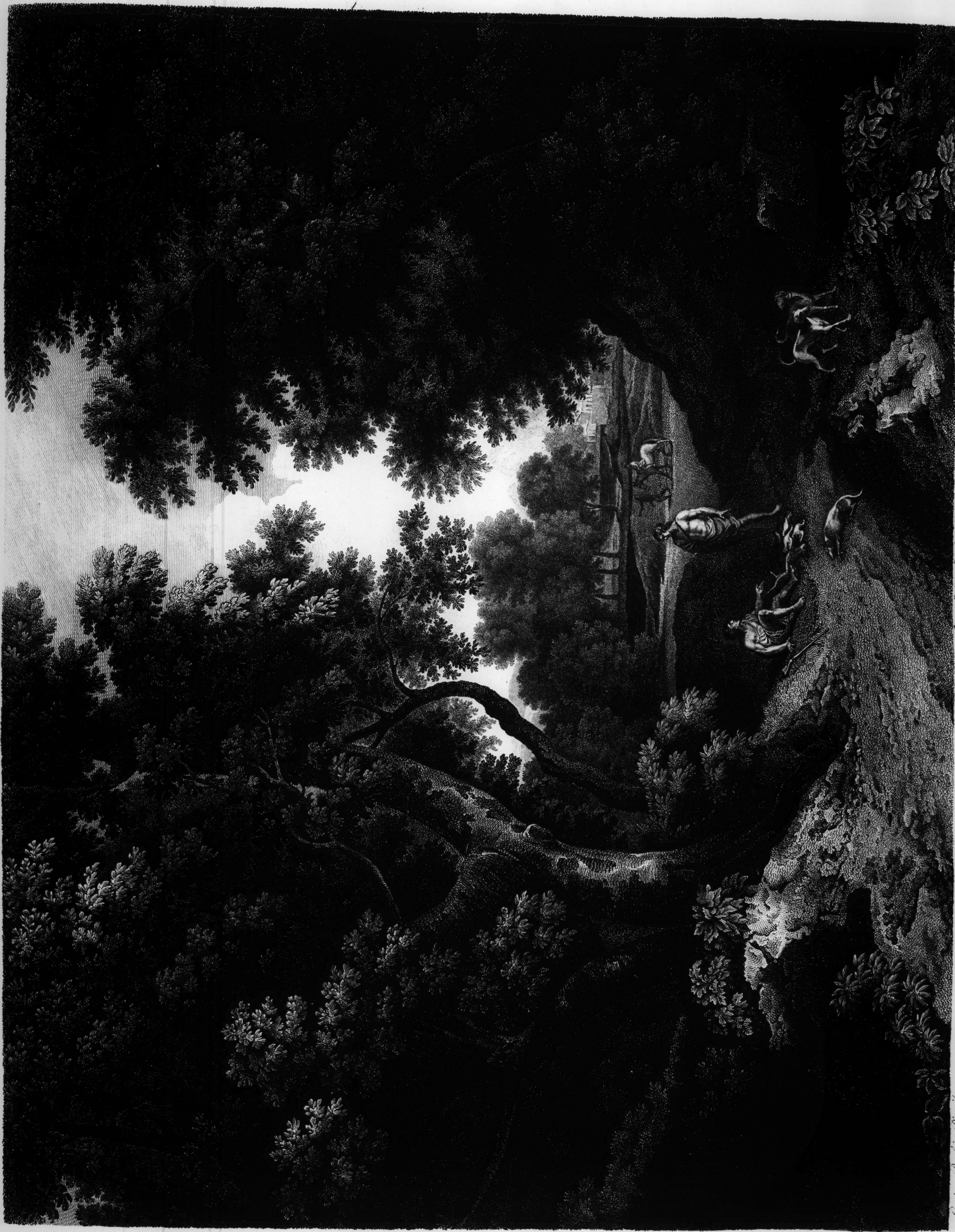
In the Gallery at Houghton.

published Nov 27. 1775 by



John Baskett Engraver in Chiswick-London.

Michel Joffe.



John - Brown - painter.

THE
SPORTSMAN.
at "Houghton".
Published Nov. 1877 by
John Boydell & Co. in Chiswick London.

Printed by Probert, Bristol.

Size of the picture 3.2 x 4.3 4 in. length.



Engraved by R. Smith.

Printed by J. G. Smith, 10, St. Paul's Churchyard, London.

THE FISHERMAN.
In the Valley of the Rhine.
Published May 1st 1847 by John B. Smith, 10, St. Paul's Churchyard, London.

J. G. Smith del.





R. Carlom sculp^t

J. Boydell ex auct.

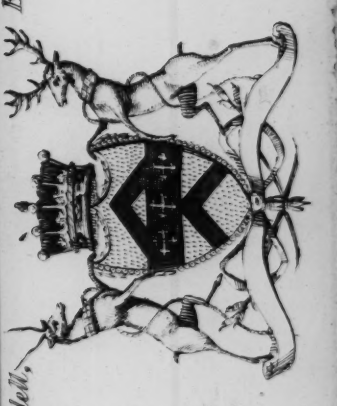
Printed and Sold by J. Boydell Engraver in Cheapside London.

Illustration of the Prince



J. E. Mitchell Sculp.

Published July 1st 1877 by John Boydell, Engraver in Chancery Lane, London.



Touters Print



John Brown, sculptor

For Dugald Engraver in Cheapside London

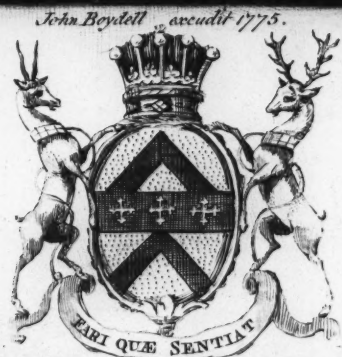


Published Sep 30 1866

Roberts, Paris



Novello Pinxit.
J. Farington delit.



Val. Green Engraver
de l'Acad. Royale de Peint.

Printed Nov. 15 1775 by John Bynard.

Printed in Cheapside, London.



Morelli Pinxit.
probat. Beylet delin.



Pub. Green Engraver to his
Majesty's Court.

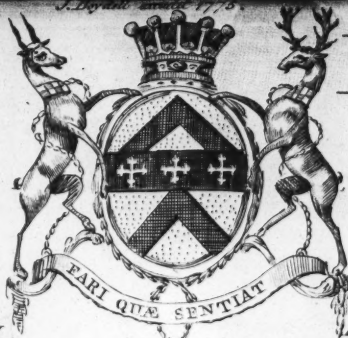


*J. B. P. Pinxit.
G. Sturges delin.*

A LADY READING.

R. Carlom fecit.

In the Gallery



at Houghton.

One of the pictures 3.3.5 by 4.3 in height.

Published Nov. 7. 1775 by J. B. P.

BOYDELL Engraver in Chancery Lane LONDON.



*Pietro da Cortona Pinxit.
George van der Schuer delit.*

ABRAHAM, SARAH AND HAGAR.

In the Gallery

Size of the Picture

Published Sep. 30. 1776 by John



at Houghton.

4.5 3/4 by 6.3 in height.

Boydell Engraver in Cheapside London.

J. B. Michel sculpit.







By the Artist, Painted.
Joseph's engraving.

THE SHEPHERD.
In the Chamber of St. Stephen.
By the Artist, Painted.
Published by John
Bridell, engraver in Chancery Lane.

— P. C. Cant. print.



Painted by J. Smith.
DOBSON'S FATHER.
In the Cabinet at Houghton.
Copy of the original by J. Smith.
Published Oct. 1. 1774 by John Boydell engraver in Chancery Lane.



Painted by J. Smith.
INNOCENT THE TENTH.
In the Cabinet at Houghton.
Copy of the original by J. Smith.
Published Oct. 1. 1774 by John Boydell engraver in Chancery Lane.



*Peter Lilly Esq. Pinxit.
Joseph Boydell delin.*

MARCHIONESS OF WHARTON.

In the Common Parlour at Broughton.

Size of the Picture

3. 3. 2 by 4. 7 in height.

Published Sep. 29. 1776 by John Boydell Engraver in Chancery Lane London.

R. Earlom fecit.



Rembrandt Pinxit.
G. Farington delin.

John Boydell excudit.

Rich^d Carlom sculpsit.

REMBRANDT'S WIFE.

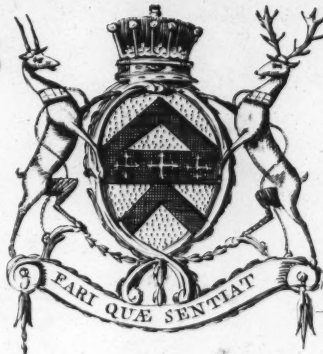
In the Chamber Parlour

at Houghton.

Size of the picture

2.4 by 2.10 in height.

Published May 1. 1777 by John



Boydell Engraver in Cheside London.



Scenographia finit.

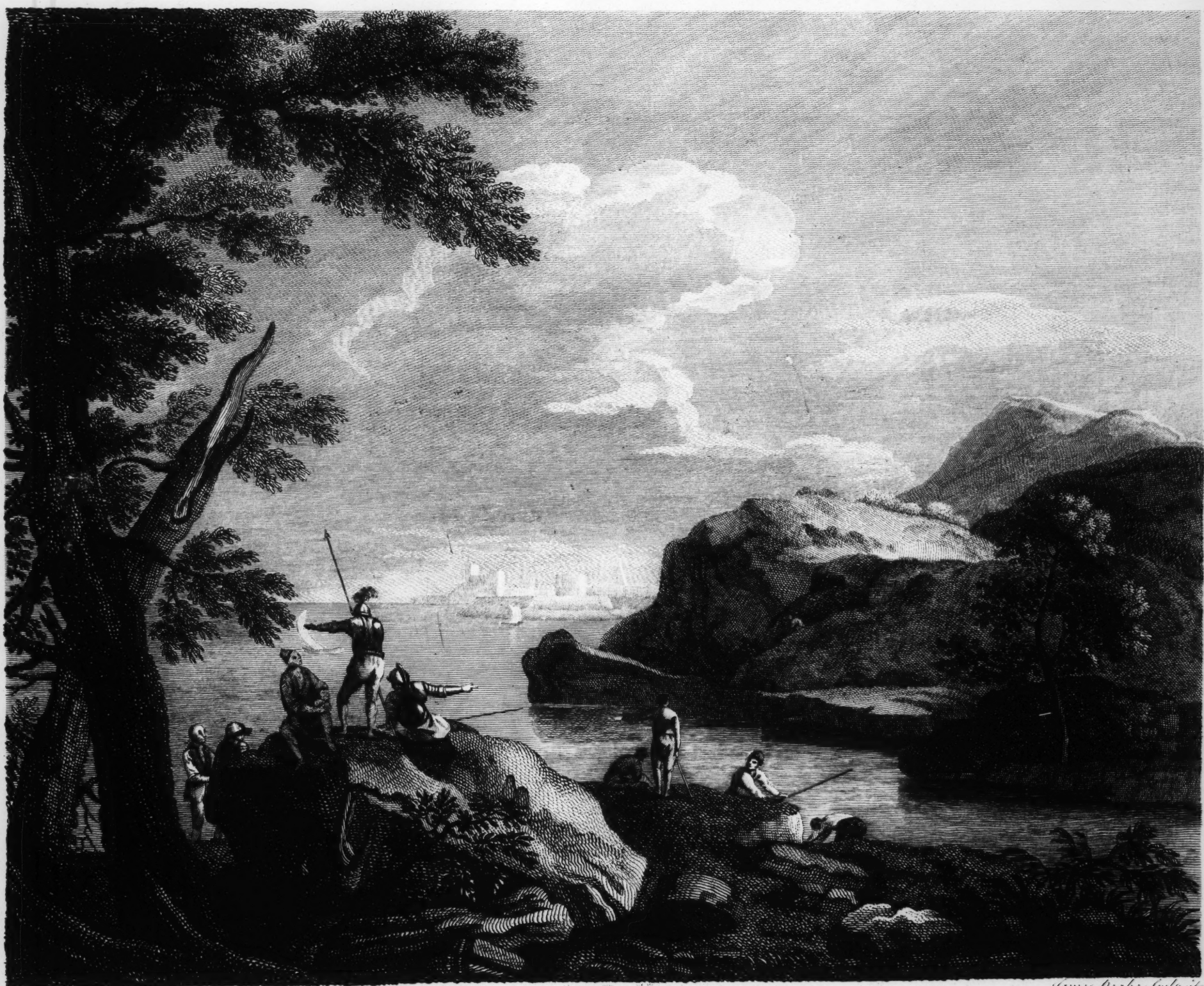
MENDICANTS.

James Burke sculpit.

In the Cabinet of the Hon. at Houghton.

Size of the picture 11 1/2 by 7 1/2 in height.

Published May 1777 by John Boydell & Co. in Strand London.



Scenographia finit.

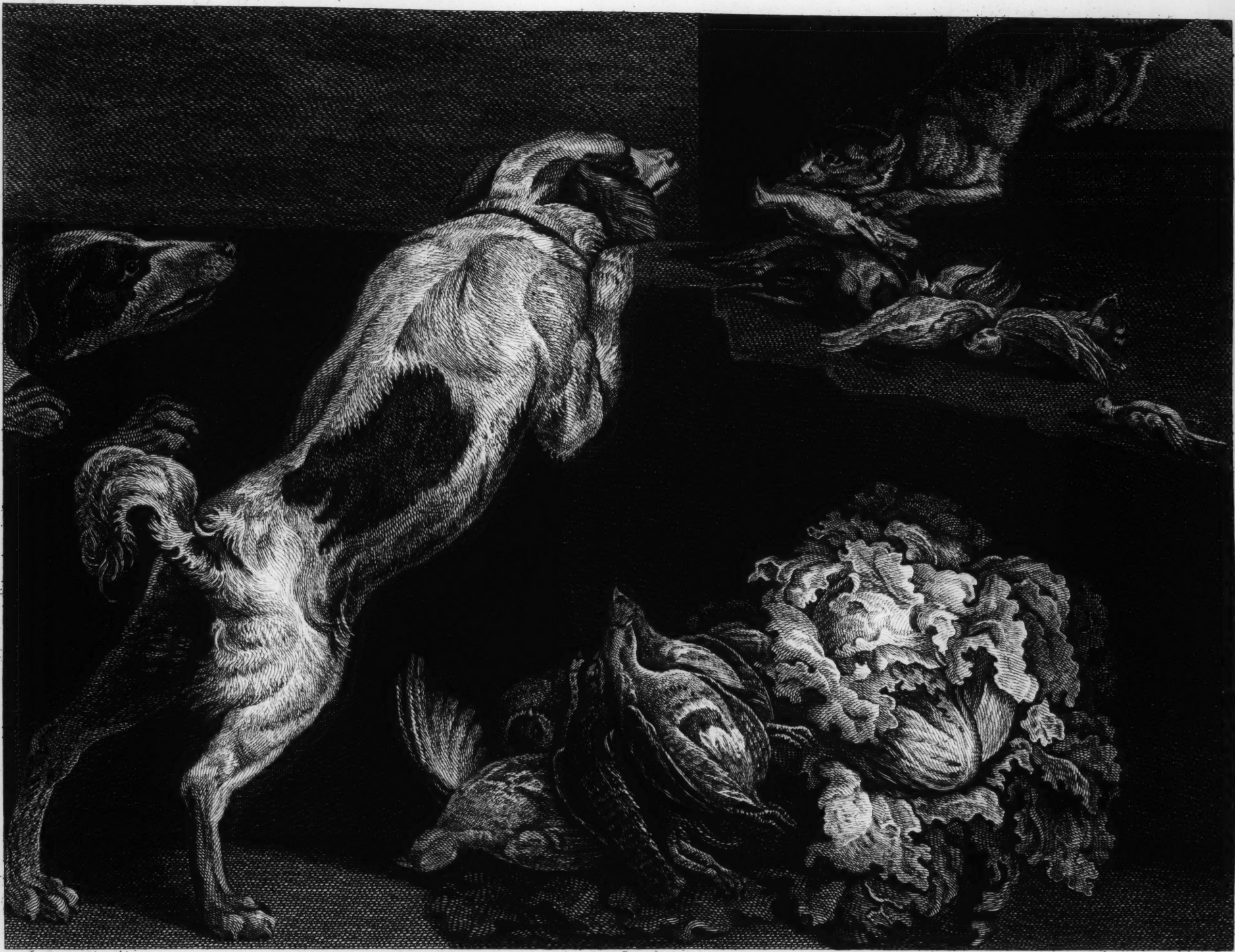
BAN-DITTI.

James Burke sculpit.

In the Cabinet of the Hon. at Houghton.

Size of the picture 11 1/2 by 7 1/2 in height.

Published May 1777 by John Boydell & Co. in Strand London.



*Thomas Pinel.
Jock, Houghton delin.*

DOGS AND STILL LIFE.
In the Dressing Room (at Houghton).
Size of the Picture 3 1/2 by 2 1/4 in length.
Published March 27 78 by John Boydell Engraver in Chancery Lane London.

R. C. Canot sculpit.



*Thomas Pinel.
Jock, Houghton delin.*

DOG AND STILL LIFE.
In the Dressing Room (at Houghton).
Size of the Picture 3 1/2 by 2 1/4 in length.
Published March 27 78 by John Boydell Engraver in Chancery Lane London.

R. C. Canot sculpit.



J. Halls Pinxit.
J. B. Michel fecit.
FRANCIS HALLS.
In the Common Barber at Houghton.
Size of the Picture 7.5 by 11.5 high.
Published May 1777 by John Boydell Engraver in Chancery Lane.



J. B. Michel Pinxit.
J. B. Michel fecit.
CAPTAIN OF BANDITTI.
In the Common Barber at Houghton.
Size of the Picture 2.5 by 2.6 high.
Published May 1777 by John Boydell Engraver in Chancery Lane.



By J. Smith, Caricaturist, &c. &c. &c.

A FRUIT PIECE.

In the Marble Palace, at Houghton.

Published Sept. 30. 1776 by John Boydell, Engraver in Chancery Lane.

Printed by C. Smith, &c. &c. &c.

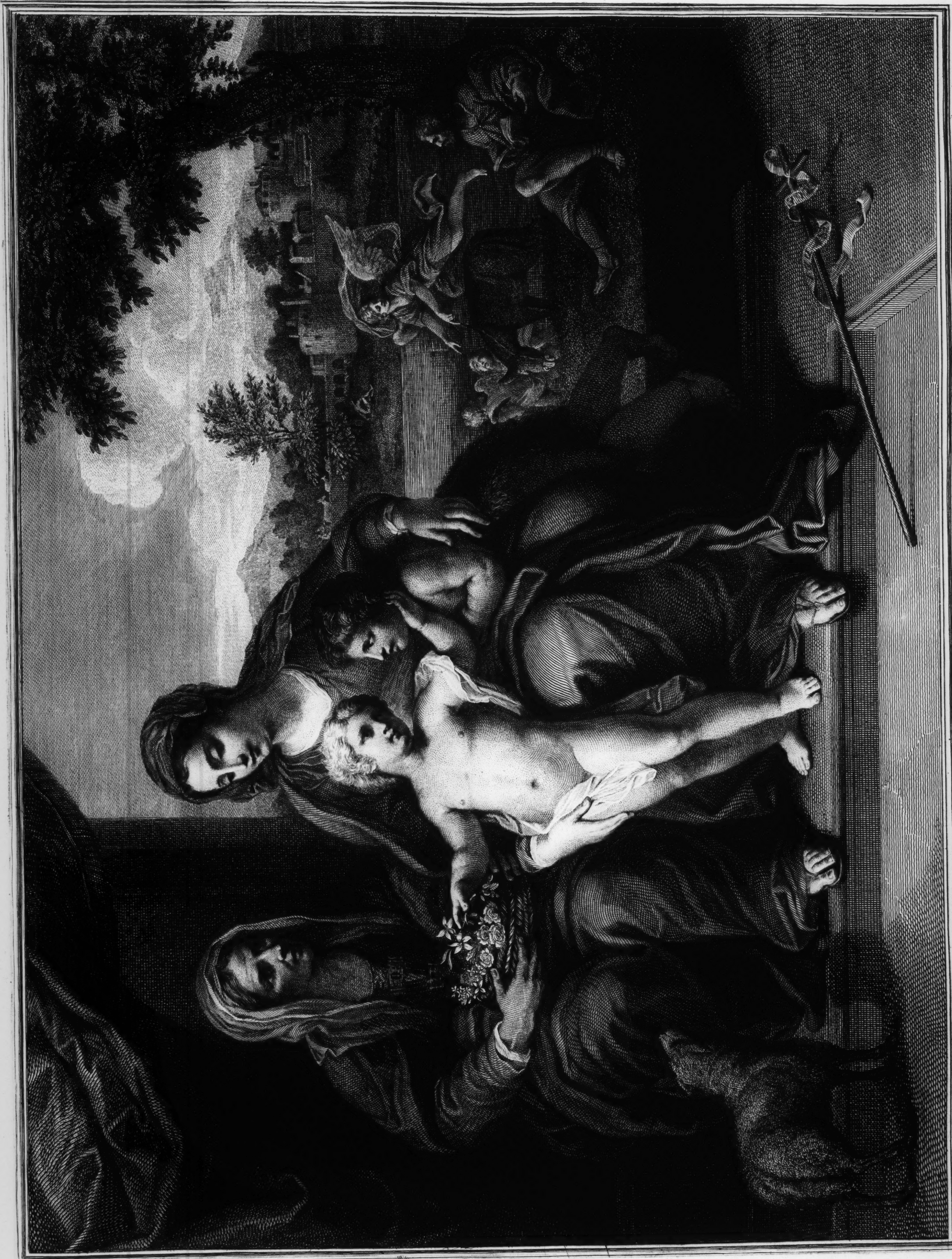




A GREY-HOUND'S HEAD.
 In the small Breviary.
 Size of the Head, 1 1/2 by 1 1/2 high.
 Published May 1777 by John Boydell Engraver in Chancery Lane.



A HORSE'S HEAD.
 In the small Breviary.
 Size of the Head, 1 1/2 by 1 1/2 high.
 Published May 1777 by John Boydell Engraver in Chancery Lane.



1-K-8 Herwin Sculp^t



Nichols Beresford Fuxit

Published March 2^d 1777 by John Boydell Engraver in Chancery Lane London



THE FLIGHT INTO EGYPT.

Published by J. B. Whittier, New York.

Engraved in Cleveland, London.



THE CRUCIFIXION.

Published by J. B. Whittier, New York.

Engraved in Cleveland, London.





Van Dyke pinxit.

KING CHARLES THE FIRST.

*In the Drawing Room
at the Picture.*

Published March 2^d 1778 by John



at Houghton.

*4. 3 by 7. 3 high.
Boydell Engraver in Chiswick London.*

Josiah Boydell del. & Sculpit.



Roberts Pinxit.
J. Parry delin.

LADY SITTING

IN A CHAIR.

James Watson sculpsit.

In the Gallery

at Houghton.

Size of the Picture.

3.0 1/2 by 4.0 1/2 high.

Published Dec. 1. 1778 by John

Boydell Engraver in Cheapside London.





*Van Dyke Painted.
By Vertue delin.*

John Boydell sculpsit 1778.

James Watson sculpt.

*Lord Chief. Baron Wandesford.
In the Drawing Room at Houghton.
Size of the Picture, 3.5 by 4.4 high.
Published Dec. 1. 1778 by John Boydell Engraver in Chiswick London.*

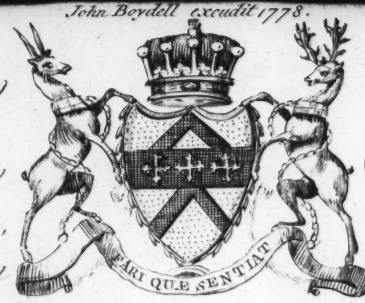




*Van Dyke Painted.
G. Kneller del.*

*Lord Chief. Baron
In the Drawing Room*

*Size of the Picture.
Published Dec: 1st 1778 by John*



*Wandessford.
at Houghton.*

*3.5 x by 4.4 1/2 high.
Boydell Engraver in Chancery London.*

James Watson Sculptor.

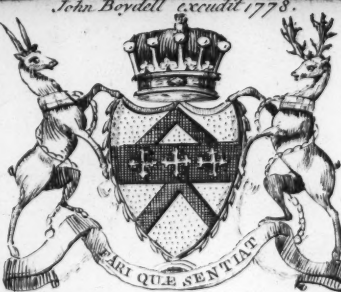


*Van Dyke Painted
by Warrington delat*

*Lord Chief Baron
In the Drawing Room*

Size of the Picture

published Dec: 1st 1778 by John

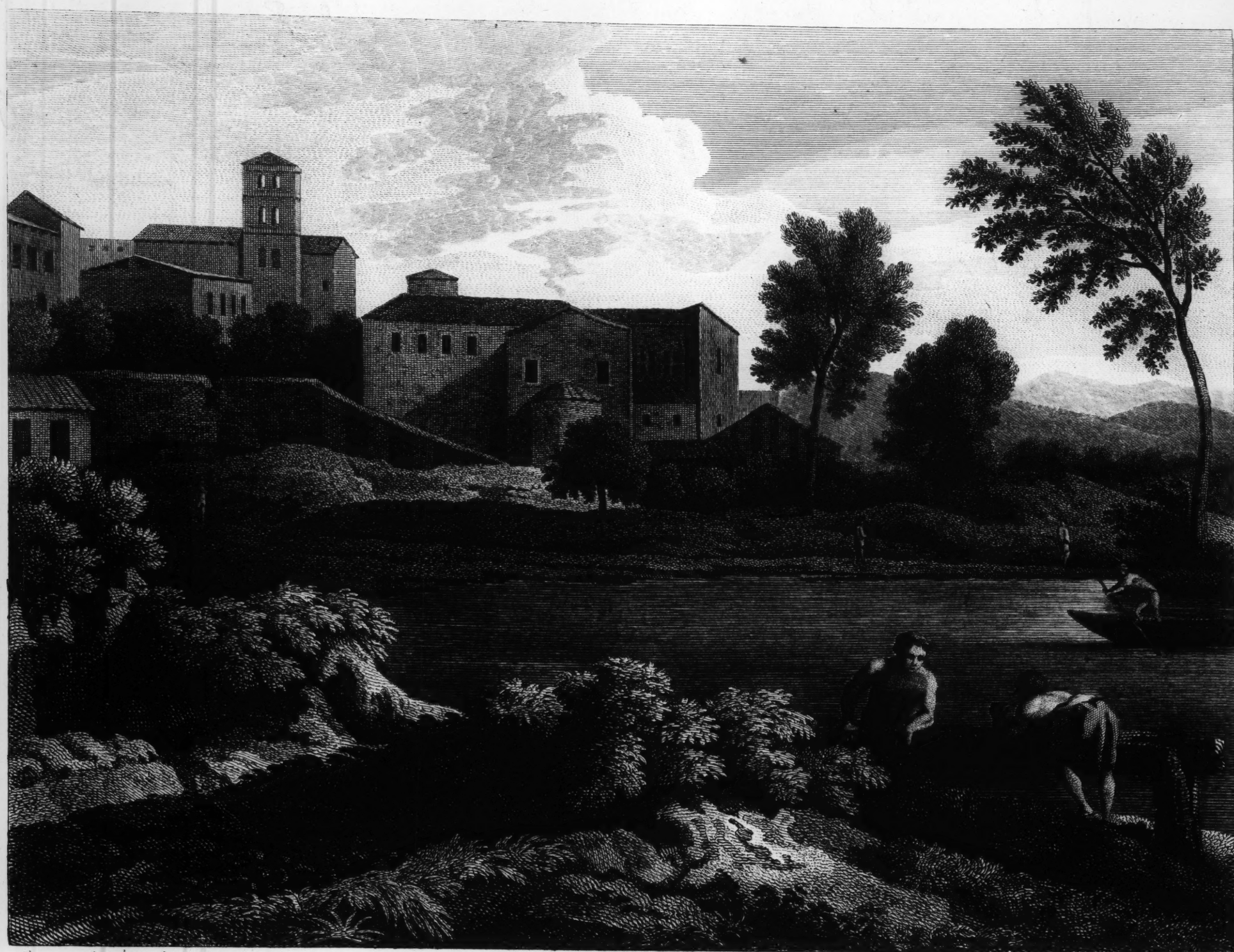


*Wandesford.
at Houghton.*

3.5 x by 4.4 x high.

Boydell Engraver in Chiswick London.

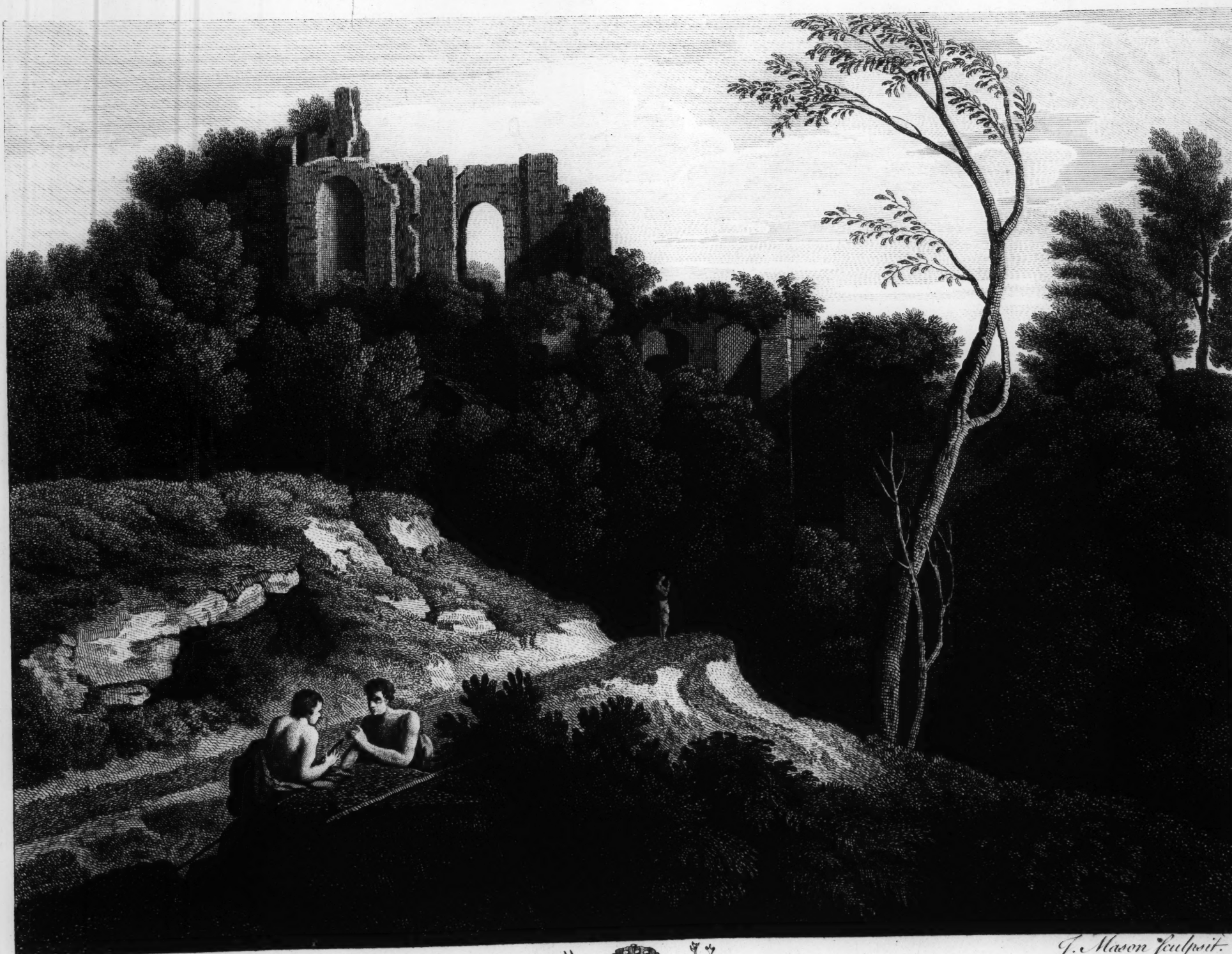
James Watson Sculptor.



*Gaspard Poussin Pinxit.
Joseph Parryson delin.*

In the Cabinet of Houghton.
Size of the picture 1.2 by 1.6 1/2 in length.
Published Decr 1. 1778 by Jm. Boydell Engraver in Chancery Lane London.

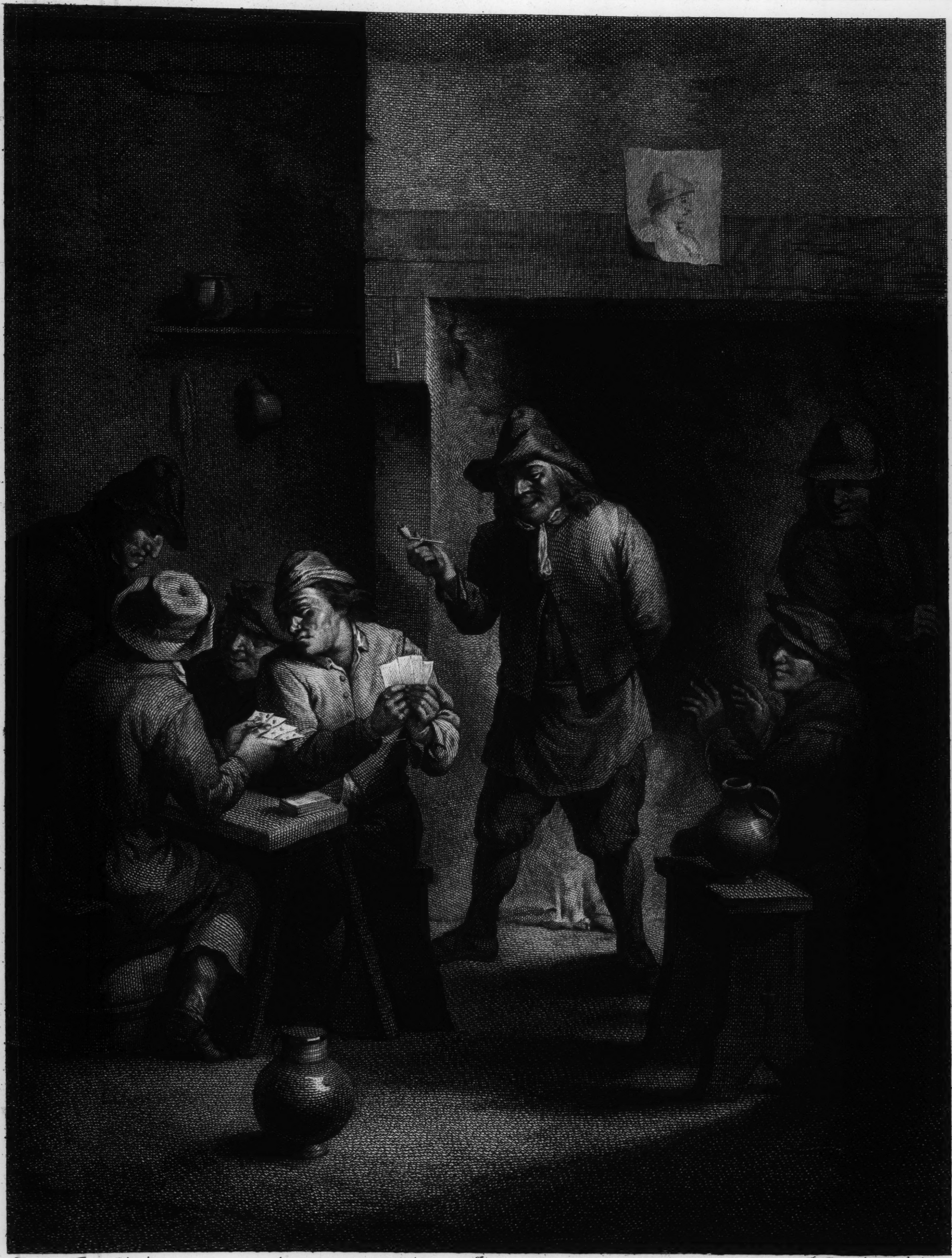
J. Mason sculpsit.



*Gaspard Poussin Pinxit.
Joseph Parryson delin.*

In the Cabinet of Houghton.
Size of the picture 1.2 by 1.6 1/2 in length.
Published Decr 1. 1778 by Jm. Boydell Engraver in Chancery Lane London.

J. Mason sculpsit.



*David Teniers Pinxit.
J. B. Michel delin.*

BOORS AT CARDS.

J. B. Michel fecit.

In the Cabinet at Houghton.

Printed the same size as the print.



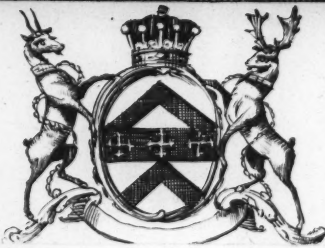
Published Dec. 1st 1778 by J. B. Michel Engraver in Chancery Lane London.



Ostade's Feast

J.B. Michel sculptor

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J. Boydell delin.

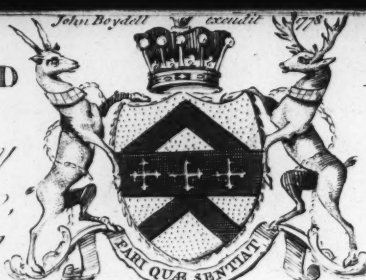
DEMOCRITUS AND PROTAGORAS.

William Pether Sculpsit.

In the Gallery at Houghton.

Size of the Picture 4.2 1/2 by 6.5 high.

Published March 2. 1778 by John Boydell Engraver in Cheapside London.





W. & A. Wood



D. Leighton Sculpsit

Published Year 1878 by John Bayntun Engraver in Grosvenor London



*Rubens Pinxt.
G. Forington. delin.*



Rich^d Earlom Sculp^r

Published August 1st 1777 by John Boydell Engraver in Cheapside London



Titian Pinxit

John Murphy Sculpsit



Published Decr. 1. 1778. by John Buryell.

Engraver in Cheap-side London.

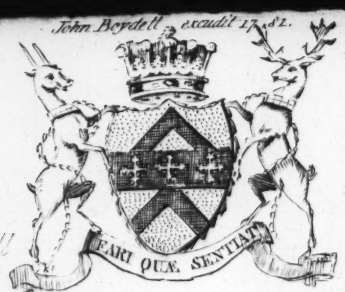


J. Boydell Excudit



Printed June 25 1778

Robert Scurry del.



Published Jan. 1851 by John Boydell

Engraver on Chancery Lane London

Richd. Earlson fecit



